THE MEDALLIST

VOLUME 6 NUMBER 1 OUR SIXTH YEAR JUNE 1989

THE AMERICAN INSTITUTE OF GRAPHIC ARTS
AWARD MEDAL
BRONZE, 70 MM, DESIGNED IN 1920
BY JAMES EARLE FRASER

Photographs Courtesy American Institute
of Graphic Arts

A TIMELESS MEDAL FOR THE AIGA

E.J. Leotti

In 1920 the Directors of the American Institute of Graphic Arts planned something special to celebrate the Institute's sixth year: an extensive exhibition of all classes of the graphic arts. Thirty-nine of the exhibitors were rewarded for their outstanding efforts with gold, silver and bronze versions of a medal designed for the occasion by one of the country's leading sculptors, James Earle Fraser.

The AIGA continued to award several medals at annual competitive exhibitions until 1925 when the Directors resolved to award just one Gold Medal annually to an individual "particularly deserving of the honor". Over the years distinguished honorees have included Frederic W. Goudy, author of **Beauty and Design in Printing** and designer of more than ninety typefaces, social realist photographer, painter, and graphic artist Ben Shahn, celebrated wood engraver Henry Wolf, and designer-illustrator Rudolf Ruzicka. The medal is still awarded annually to one or two deserving individuals; 1988 recipients were CBS Television Director William Golden (posthumous) and George Tscherny.

In discussing the timeless quality of the award, Caroline Hightower, current Director of the American Institute of Graphic Arts told us:

"The AIGA medal is particularly beautiful, and though the figure of the printer pulling the press is no longer directly related to our focus on graphic design, it is still beloved as a symbol of graphic excellence."

James Earle Fraser created both motion and tension in the muscled figure, the ardor of his labor emphasized by the strong diagonals of his legs as well as those of the pressure levers of the machinery. In contrast to the printer's straining muscles and the driving vitality of the scene is the tranquillity of the obverse design - a graceful tree whose gentle curves echo the round form of the medal. The clarity, size and spacing of the lettering lend themselves well to the pure simplicity of the words themselves: SPECIAL MEDAL OF AWARD - BEAUTY - UTILITY. After nearly seventy years, James Fraser's 1920 concept remains a fitting and timeless design for the Gold Medal award of the American Institute of Graphic Arts.

A "VERSATILE SCULPTOR OF MEMORABLE THEMES"

Born in Winona, Minnesota in 1876, James Earle Fraser spent much of his childhood in South Dakota where, as one biographer rhapsodized, the boy's "friendship with the Indians and the sight of buffalo bones whitening on the prairies where herds once trod" inspired much of his later sculptural work. Fraser himself denied this, stating that the "romance of the west" did not attract him until later in life; nevertheless his first work of sculpture and the one for which he is still best known, "The End of The Trail" with its exhausted Indian on a drooping, half-dead horse, was created when Fraser was still a youth of seventeen. [1]

When young Fraser journeyed to Paris to study at the Beaux-Arts two years later, he brought his first composition with him. Exhibited at the Salon of 1897-98, the "poignantly expressive" [2] statue captured the $1000 Wanamaker Prize for a work of art by an American artist as well as the attention of Augustus Saint-Gaudens, who with his customary alacrity, invited Fraser to become his assistant.

Fraser worked with Saint-Gaudens for the next four years, notably on the monumental Sherman statue now in New York as well as on the Robert Louis Stevenson Memorial installed in Edinburgh, and the influence of the older man shines through much of James Fraser's work. In 1902 Fraser set up his own studio in New York. He also taught sculpture at the Art Students League from 1906 to 1911, and it was there that he met his future wife, Laura Gardin, who was to become almost equally famous as a sculptor. The Frasers did not work side by side, and although Laura assisted James in his work when he was overwhelmed with commissions, they almost never collaborated, a rare exception being the Oregon Trail memorial half dollar. [3]

From Fraser's studios, first in New York and later in Westport, Connecticut, came many works of sculpture, as monumental in quality as they are in scale. By him are the Thomas Jefferson and Lewis and Clark monuments in the Missouri State Capitol, the portrait-bust of Augustus Saint-Gaudens in the New York Hall of Fame for Great Americans, pediments and heroic figures for the National Archives Building, and two equestrian statues for the bridgehead at Lincoln Memorial Circle in Washington. James Earle Fraser died in Westport in 1953.

Although the artist may be best remembered for his monumental sculpture, his medal designs are numerous and, as Cornelius Vermeule put it, as different "from each other as from the mediocre average." [4] Appropriately, Fraser's first medal was struck to honor Augustus Saint-Gaudens during the Pan-American Exposition of 1901. Pisanellesque in concept, the obverse features an undraped profile bust of Saint-Gaudens, while the reverse is a classic allegory: an idealized male sculptor who stands, chisel in hand contemplating his work in progress, while the wings of Pegasus beat in the background.

THEODORE ROOSEVELT ASSOCIATION FOUNDERS MEDAL
Bronze, 35 mm, 1920

In sharp contrast to the neo-Renaissance Saint-Gaudens bust is Fraser's medallic portrait of Theodore Roosevelt designed nearly two decades later for the Roosevelt Memorial Association. The former is dignified and quietly elegant, its surfaces cool and sleek; the latter is boisterously, almost rudely alive, and sharply textured. Mustache bristling, brow rumpled in concentration, pince-nez strings flowing, head bent as if urging his steed forward, the old Rough Rider fairly shouts "Bully!" as he appears to lead a charge up San Juan Hill - an amazing trick to play on the viewer with a portrait in which only head and shoulders are visible. It is easy to see why Cornelius Vermeule termed Fraser "the supreme portraitist of Theodore Roosevelt." [5]

Both the Gold Medal for the American Academy of Arts and Letters (1915) and the Howland Medal for Yale University (1916) feature an obverse design of a male nude seated on a rocky mountain peak and holding a lyre. Curiously, even though the subject and pose are nearly identical, the medals are so unlike that they could have been created by two different artists. The Arts and Letters nude is reminiscent of an El Greco figure, elegantly elongated, the thin strands of his hair blowing in the breeze, while the Yale nude appears squat and muscular with softly rendered locks. Even the respective signatures match the different styles; on the first medal, the J E and F are tall and spare; on the second, they are smaller in relation to the figure and wrapped up neatly within a circle.

One of Fraser's last medal designs was the Forty-Fifth issue of the Society of Medalists in 1952. On the obverse, a neatly contained mustang gallops toward San Francisco, its Pony Express rider aiming a pistol at an unseen pursuer. The reverse is an idealized and nearly serene rendering of a conestoga wagon heading toward the sunlit mountains with the optimistic legend "New Frontiers" below. [6]

SOCIETY OF MEDALISTS FORTY-FIFTH ISSUE, 1952
72 mm, Bronze

During his lifetime, the "versatile artist of memorable themes" [7] was honored many times for his meticulous sculptural achievements. In 1919 he was the first to receive the Saltus Medal of the American Numismatic Society, the glory of the occasion enhanced by the presenter - J. Sanford Saltus himself. [8] In 1951, Mr. Fraser was selected to receive the Gold Medal for Sculpture bestowed jointly by the American Academy and the National Institute of Arts and Letters. Awarded rarely, not oftener than once every five years, the Gold Medal is considered the highest art award in the United States. As a fellow member of the National Sculpture Society wrote in a 1953 memorial to the artist, "Mr. Fraser's well-earned and prodigious success was not won by ballyhoo or high pressure from so-called experts, but by outstanding achievements in his chosen profession." [9]

Notes

1 Fraser's denial of having fallen under the spell of the West at an early age is quoted from an interview in J. Walker McSpadden's 1924 volume **Famous Sculptors of America** in the 1951 **Current Biography**, p. 209. The rhapsodic words are from the 1929 **Encyclopaedia Britannica**, Vol. 9, p. 700.

2 A monumental version of "The End of The Trail" was exhibited at the 1915 Panama-Pacific Exposition. The quoted words are those of Lorado Taft who first saw it there. (Cornelius Vermeule **Numismatic Art in America** 1971, p. 127)

3 Sculptor Janet deCoux (born 1904), who worked as James Fraser's assistant for about three years during the 1930's, states that the Frasers built "a small studio for [Laura] to do her own work, which was attached to the large studio." (Correspondence with the author, March, 1987) James Fraser's propensity for being overwhelmed by commissions was at least partly due to his perfectionism. Fellow sculptor Gertrude Lathrop (1896-1986), writing in **National Sculpture Review** in 1966 (Fall, p.14) reminisced about a visit to the Fraser studio where James was "finishing his Roosevelt for the Museum of Natural History and he said, after ten years of work on it, 'If I don't finish this soon I will never get another commission.'" Neither of the Frasers, said Miss Lathrop, were the type to shrug off a less than polished piece of work with the sentiment, "After all, this is only a medal. I guess this will do."

4 Op. cit. **Numismatic Art in America**, p. 111.

5 Ibid.

6 The same covered wagon theme was utilized for the Oregon Trail memorial half dollar co-designed by Fraser's wife, Laura. (August L. Freundlich "James Earle Fraser" **The Medal in America**, Alan M. Stahl, Editor, 1987, p. 197)

7 Op. cit. **Numismatic Art in America**, p. 126.

8 **The Numismatist** 1919, p. 255.

9 **National Sculpture Review** Winter 1953, p. 7.

The author would like to extend a special word of thanks to Kay Bergl, Public Relations Coordinator of the AIGA for her very kind assistance in researching James Fraser's design for the Institute. EJL

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AN APPLE FOR BROOKGREEN MEMBERS

The Brookgreen Gardens Membership Medal for 1989 is a delicious creation titled "Adam and Eve in the Garden" by California artist Marika Somogyi. The distinctive apple shape of the medal is complemented by the unconventional material in which it is struck: red copper. At three inches in diameter, 5/8ths of an inch thick, the medal weighs one pound, one ounce, far more than the average apple.

"Adam and Eve" has more food for thought than the average apple, also. As its creator, Marika Somogyi, explains, her design is based on a verse from Genesis: 'And in the middle of the garden he set the tree of life and the tree of knowledge of good and evil.'

"Using the two sides of this medal I have tried to show that duality is only an aspect of the greater unity.... When one realizes oneself to be both mortal and immortal, duality makes way for a mysterious fusion, a unity. Thus the Tree of Life is but the other side of the Tree of Knowledge: Good and Evil. Hence my medal is in the shape of an apple, the fruit of the Tree of Knowledge, with Adam and Eve on one side, and the Tree of Life on the other."

Marika Somogyi whose bold work has recently been on exhibit at FIDEM '87 and at the Janus Gallery in Santa Fe, escaped from her native Hungary in 1956 when she was in her teens. Her basic education was at the Budapest College of Fine Arts, and once in the United States, she continued her art studies with Robert Arneson at the University of California and with Arnaldo Pomodoro at Mills College. The artist's sculpture, both medallic and in the round, is in many collections, among them the Magnes Museum in Berkeley, the New York Jewish Museum, and the Royal Swedish Museum. From Marika Somogyi's Berkeley, California studio comes a flood of innovative medallic creations including the 1985 triple tricentennial tribute to Bach, Handel and Scarlotti, and "Vanitas" the Spring 1986 issue of the Society of Medallists.

Brookgreen Gardens President Joseph Veach Noble terms Marika Somogyi's "Adam and Eve in the Garden" a great medal, and adds: "Since Brookgreen Gardens uses 300 acres of its 9000 acre property for formal gardens, it seemed appropriate to create a medal about the very first garden - the Garden of Eden." He continues, "Brookgreen Gardens is a not-for-profit museum of sculpture. [Membership] medals are not sold but given to the sustaining members who pay dues of $150. a year."

Sustaining members of Brookgreen Gardens receive many other benefits as well as a copy of Marika Somogyi's "Adam and Eve in the Garden". To become a member or to obtain further information, write to: Brookgreen Gardens, Murrells Inlet, S.C. 29576.

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WORLD ART MEDALS' JUNE 9 AUCTION IS MOSTLY SILVER

TWO SILVER BEAUTIES FEATURED IN WORLD ART MEDALS' JUNE I AUCTION. Left: JOHN MILTON 52 mm by JOHN TANNER, 1737. Right: WILLIAM of WYKEHAM by MILTON, 1780, 50 mm.

More than 300 medals, most of them silver and many of them rare and unusual, make up World Art Medals' Mail Bid Auction Number 28 closing on June 9, 1989. Robert Levin describes some of the silver treasures that comprise the latest in a series of his establishment's highly acclaimed auctions by mail.

IN WORLD ART MEDALS' JUNE AUCTION: DR. LEON GOSSELIN SILVER, 41 x 57 mm, by LOUIS OSCAR ROTY, 1887.

"Included in this sale are a 1708 medal (silver, 36 mm) of George Louis (later George I), a 1783 silver medal of the Gibralter Blockade, a rare 1825 silver medal of the coronation of Charles X of France, and a beautiful silver plaquette (1898) showing three views of prison life, from the famous sculptor Louis Oscar Roty. Additional rare and scarce medals include a 70 mm silver medal issued by the Italian Red Cross, and a 1773 silver medal of Joseph Wenzel of Lichtenstein.

The U.S. section features several ANS medals including the 1910 silver ANS membership medal, the 1914 Huntington Award medal, British and French War Commissions, and a rare presentation medal awarded to J. Sanford Saltus by the Joan of Arc Day Committee. Also included is an extremely rare 102 mm bronze presentation commemorative from the Philadelphia Centennial Exposition.

The auction ends with an exceptional listing of Olympic Award, Presentation and Commemorative medals. Featured in this section are a silver 1932 Los Angeles Award Medal, and an extremely rare mule of the obverse of the 1948 London Award Medal with the obverse of the 1948 Participation Medal."

Mr. Levin adds, "We would be happy to send a free copy of this exceptional auction catalog to any Medallist reader who writes to: World Art Medals, POBox 6601, Philadelphia, PA 19149." For faster service, you may also telephone 215 722-2280.

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KIRTLEY TO AUCTION HALE COLLECTION

Charles E. Kirtley, coin and medal dealer of Elizabeth City, North Carolina, has announced that his auction house will sell the Bill Hale Collection of Columbian Exposition medals. The sale will take place in conjunction with the Lakeland Collectorama Show in Lakeland, Florida this coming October.

Mr. Kirtley's most recent Mail Bid Sale (Number 45)

which featured several early U.S. Mint medals, some in the original boxes, closed on May 16. Summer Mail Bid Sales are slated for June 13 and July 18. For free copies of these auction catalogs as well as the Hale Columbian Exposition, write to: Charles E. Kirtley, POBox 2273, Elizabeth City, NC 27906.

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MEDORA, "QUEEN" OF THE WILD WEST

E.J. Leotti

Fryburg, Hazen, Dodge, Bucyrus, Carson, Zap and Burt - the names of the North Dakota Bad Lands towns crackle like a bullwhip in the hot prairie air. In their midst is the town of Medora - a proper white-gloved lady in a gang of dusty bowlegged cowpokes. Today Medora is a quaint little tourist town, but a century ago, it was a foreign and exotic mecca in the old Wild West - complete with titled Europeans, a chateau, gilded coaches, champagne in crystal goblets, and a Frenchman's dreams.

The story of Medora begins in Cannes in 1881 with the introduction of the young Marquis de Mores, Antoine Manca de Valiombrosa, to the daughter of a wealthy New York banker - the vibrant red-haired Medora von Hoffman. In his French cavalry uniform the dashing young marquis with the chocolate-brown curls and spiked mustaches was the picture of derring do. As he touched his lips to her delicate fingers, he was pleasantly startled by Medora's ready wit - in fluent melodious French. Medora's flashing eyes and graceful bearing attracted him, but most of all, the marquis was impressed by what he had heard of Papa von Hoffman's financial Wall Street empire.

MARQUIS DE MORES
STATUE by P.M. POISSON
MEDORA, NORTH DAKOTA

The couple were quickly wed. They sailed to New York where the marquis was welcomed into the Von Hoffman firm. By year's end that welcome had chilled considerably however, for the marquis was inclined to deal rather recklessly with company funds and gambled away thousands of dollars. His father-in-law heaved a sigh of relief when Mores announced that the city was too confining for his temperament and that he was off to try his hand - and Medora's money (her father's wedding gift to the couple had been an astounding annual income of $12,000) - at cattle ranching in the American west. With typical braggadocio, the marquis boasted of a plan to become "the richest financier in the world."

His clever scheme was ahead of its time. To avoid the tremendous expense of shipping live cattle east by rail, Mores would set up his own slaughterhouse, smokehouse, and packing plant so that he could ship dressed beef to the eastern markets. In the spring of 1883 he stepped from a train in Little Missouri, a railroad town in the southwestern Dakota Territories (today North Dakota), and pronounced it the perfect location for his enterprise. However, the local cattlemen did not take kindly to "the crazy Frenchman" with the hooded eyes and boastful mien. Undaunted, the marquis purchased several hundred adjacent acres and built his own town, gallantly christening it Medora. Six months later he shipped his first order of beef to the eastern seaboard in his own refrigerated railroad cars.

By the following spring, a 26-room chateau was ready for the arrival of its mistress who swept into the rugged territory with an entourage of 20 servants, trunks of silken gowns, fine linens, Minton china, oriental carpets, and ornate French furniture. Described by an acquaintance as "one of the most dignified, stately and aristocratic women I ever knew," Medora de Mores easily slipped into a new role - the Marie Antoinette of the Wild West.

Guests from around the world descended upon the Chateau de Mores to sip champagne from crystal goblets and chat with their hostess who spoke seven languages, every one of them with sprightly wit. The Marquise de Mores adorned her commodious living room with her water color paintings, her hand-embroidered pillows, her modern library of books in French, English and German, and her piano on which she skillfully played the latest compositions by such modern composers as Tschaikovsky and Wagner. A superb horsewoman, she rode to the hunt with her guests - those who hadn't chosen to take aim at bison, elk and antelope from the plush interior of one of the Mores' "royal" coaches, that is.

The marquise took to the bad lands with gusto. Frequently, she organized her own hunting parties, going off for several weeks into the mountains in search of black bear and other trophies. Medora's way of roughing it included bringing along her personal maid to brush and plait the queenly Titian-hued tresses, care for her fur-trimmed hunting clothes, and tug off her riding boots. "An excellent shot and fearless as a cowboy", Medora returned in triumph with her trophies. The editor of the **Daily Pioneer Press** was duly impressed:

"That modern Diana, wife of the marquis de Mores, has recently returned from a ten days' hunt in the company of twelve or fifteen cowboys.... This... shows what a woman of spirit can do in this glorious Western country. It will not be long, at this rate, before the marquise will be running the cold storage business single-handed and the marquis will be

relegated to look after the minor details of keeping house." [1]

Medora rode side-saddle, as did all well-bred women of the 1880's. And although Medora's usual riding costume consisted of a hat with an eagle plume, form-fitting jacket, and a proper skirt that swept the ground, a shocked neighbor reported seeing the marquise attired in a knee-length skirt and "soft-topped boots which came well above her knees". The sight so impressed the local woman that she ran home and recorded the event in her diary.

On the domestic side, Medora supervised a houseful of servants, including chamber and parlor maids, a butler, a French cook, and nurses who looked after the children, daughter Athenais (born in 1883) and son Louis (born in 1885). Medora's shopping lists and grocery orders give a glimpse of a way of life that was otherwise unknown in the Bad Lands. Such items as truffles, capers and olives were ordered from St. Paul and New York, while fresh cherries, plums, grapes and apricots were shipped by the case from Oregon. Medora made certain that the chateau was equipped with an icebox, a large wine cooler, an outsized tin bathtub for her six-foot-two husband, and a cushioned commode, civilized features unheard of in the Dakotas.

While the marquise ran the household, the marquis expanded his meat-processing empire. His behavior seemed designed to alienate neighboring Little Missouri cattle ranchers: he cut off their water supply; he imported a herd of sheep. He swaggered about the Bad Lands behaving in a generally obnoxious manner, "picking fights with everyone in sight." In September, 1885, a Grand Jury indicted the marquis for the murder of a buffalo hunter who was "trespassing" on Mores' newly fenced land. From his jail cell, the marquis fired off an accusing letter to a neighboring cattle rancher, 26-year-old Theodore Roosevelt.

"My principle," he wrote, "is to take the bull by the horns. [Your friend] Joe Ferris is very active against me and has been instrumental in getting me indicted by furnishing money to witnesses and hunting them up. The papers also publish very stupid accounts of our quarelling.... Is this done by your orders? I thought you my friend. If you are my enemy I want to know it. I am always on hand as you know and between gentlemen it is easy to settle matters of that sort directly." [2]

Roosevelt responded: "Most emphatically I am not your enemy; if I were you would know it, for I would be an open one, and would not have asked you to my home nor gone to yours." Roosevelt added manfully that he, too, was "always on hand", but he may have thought twice before setting pen to paper to write the words. The marquis was more than a puff of bravado: he was a superb marksman. Fortunately for the future United States President, the duel never took place. [3]

The marquis was tried and acquitted, then, remarkably, tried and acquitted again for the same murder. It seems likely that he was guilty; however the victim was an unsavory roughneck as were the men who testified against Mores. The publicity took its toll, although it was not the cause of the marquis' downfall.

Due to the intense (and often underhanded) competition of the big Chicago meat packers, Mores was forced to give up his cattle empire in 1886. By then he was sour on America where so many of his hastily plotted schemes, among them a stagecoach line between Medora and Deadwood, a salmon cannery, a gold mine, and even a soup which he hoped to produce "on a grand scale for the French government", had failed.[4] In 1887, the marquis and marquise packed their trunks and set off for France.

Back on home soil, the confident Frenchman rushed impulsively into new challenges, among them a stab at politics that ended in bitter defeat. He slumped ever more deeply into debt, involved himself in an anti-Semitic campaign writing pamphlets in which he accused Jewish bankers of destroying the French government, and fought two duels, one to the death. His attempts to persuade the French government to fund the construction of an Indochina railroad ended in failure. His final scheme was to form a Franco-Islamic alliance to drive the British from Africa. The marquis was 38 when his story ended in violent death on the Sahara Desert, ambushed by his own trusted Tuareg guides.

Medora de Mores, who never seems to have lost faith in her erratic, misguided and ill-fated husband, lived out her life in Cannes with the Mores family. Grooming son Louis for the title which her husband did not live to take, Duke de Vallombrosa, occupied her for many years. In 1903 she was photographed wearing widow's weeds during a nostalgic visit to the chateau in the Bad Lands. Medora de Mores never remarried, and at her death in 1921 she was buried in Cannes next to her husband.

The Chateau de Mores in Medora, North Dakota is now a State Historic Site. An unprepossessing wooden structure on the outside, the interior of the chateau still holds many of Medora's elaborate furnishings. An oil portrait of the marquise as a demure young woman in blue silk stands guard, her soft brown eyes and auburn curls eliciting cries of "Wasn't she lovely!" from sympathetic female tourists.

In the center of the town of Medora stands a statue of the brash marquis, and on its base is another

portrait of Medora, an 18" bronze medallion. The sculptor's signature P.M. Poisson appears on both the bronze statue and the medallion.

In the heart of the Bad Lands, the French bronzes are as incongruous as a white-gloved lady in a mob of dusty cowhands.

Notes

1 D. Jerome Tweton **The Marquis de Mores, Dakota Capitalist, French Nationalist**, Fargo ND 1972, p 104.

2 Stefan Lorant **The Life and Times of Theodore Roosevelt** Doubleday, Garden City, NY 1959 p 223.

3 Ibid.

4 Op. cit. Tweton, p 69.

Source material also includes North Dakota State Historical Society pamphlets and notes taken at the State Historic Site of the Chateau de Mores.

A FEW WORDS ABOUT PIERRE MARIE POISSON

Pierre Marie Poisson, born in 1876, was a highly respected French sculptor and medallist of his day. Working in Paris, he exhibited at the Salon des Artistes and also at the Tulleries. Besides his statue of the Marquis de Mores in Medora, North Dakota (cast by F. Barbedienne of Paris), Poisson's free-standing sculpture includes the celebrated Monument to the Dead in Havre, France. Medallic work encompasses a portrait of Delacroix for La Societe Francais des Amis de la Medaille, St. Theresa, the Paris Chamber of Commerce Medal, the City of Havre commemorative, Victor Hugo for the Paris Mint, a medal for the Exposition of Decorative Arts, and the Algerian Centennial Medal of 1930. Poisson died in 1953.

Sources

Forrer Vol. VIII.

Jean Babelon, **La Medaille en France**, Paris, 1948.

Catalogue General, Vol III, Paris Mint.

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MEET THE MEDAL DEALER

J.F. Macdonald of Macdonald's Collectibles has been selling medals, plaques, documents, photos, stereo-photos and related collectibles at coin shows and through printed lists for nearly twenty years. Like many dealers the Portland, Oregon based Macdonald began with coins but found himself increasingly drawn to the beauty and rarity of medals. His own collecting specialties are Swiss and French shooting medals, United States agricultural medals and Napoleonic material dating from 1782 to 1815.

When asked for advice to collectors, Mr. Macdonald responded, "Buy the books, then the medals. Collect what you like and your investment will take care of itself. Medal collecting is a great way to learn history as most medals were struck to commemorate some historical event or person. Buying a medal that looks interesting and doing research to place the event or person gives one great insight into the history of the period. Learning history is much more fun if you can hold a piece of history in your hand, such as a medal or document."

Mr. Macdonald divides his stock into various categories and prints up a list for each of them. For example, his Aviation List includes a number of unusual items such as a silver 37 x 56 mm "Attack on Pearl Harbor" plaque that depicts the sinking of the Missouri, a set of first-day covers and medals celebrating the 50th anniversary of Charles Lindbergh's Atlantic flight, and a 1976 silver commemorative of the Concorde SST landing at Dulles International Airport. His Black History List features medals of historical figures such as Harriet Tubman and Martin Luther King, Jr. as well as a copper British slave medal with the engraved sentiment "We are all brethren".

Whatever your collecting interests may be, from Canada to the Civil War, from Wildlife to Women, chances are Macdonald's Collectibles has a list that will intrigue you. The lists are not illustrated, but to help you reach a decision, Mr. Macdonald will provide photocopies of the items on request, and a phone call will reserve your selections for 5 days. To receive the list that matches your specialty, drop a line to: Macdonald's Collectibles, 1316 N.E. 113th, Portland, OR 97220; telephone 503 255-7256.

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AMSA TO ISSUE ART MEDALS

Bev Mazze, President of AMSA (American Medallic Sculpture Association) announces the initiation of a series of cast limited-edition art medals designed by AMSA members to be sold to collectors. She explains, "The AMSA special-edition medals will be a completely unique offering to American collectors in that they will be true art medals. Once

commissioned by AMSA to produce a medal for the series, sculptors will be allowed complete artistic freedom in their work."

AMSA Sculptors will compete for selection by a five AMSA-member jury that which will change on an annual basis. No jury member will be allowed to serve two years in a row, assuring a lack of favoritism and a good potential mix of artists and designs.

The first special-edition medal is expected to go on sale in late 1989, after which a new design will be offered twice a year. Prices are anticipated to be $50 to AMSA members and $75 to non-members. To receive further information about this exciting new program, write to Kevin Gilloon, Provident Life & Casualty Company, 28th Floor, 805 Third Avenue, New York NY 10022.

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COLLECTORS' AUCTIONS LTD. HOLDS BACK-TO-BACK SALES

The enthusiastic promise of "quality, quality, quality!" was offered to the medal-collecting community by Collectors' Auctions Ltd. in back-to-back auctions, a May 14 called bid sale and a May 17 mail bid sale. As Director D. Wayne Johnson explained, the auction was split into two catalogs to accommodate the exceptionally large number of items, more than 2100 lots of medals plus 157 lots of numismatic and medallic literature.

In order to stress the artistic content, the first section of the May 14 catalog was arranged by artist, many of whom were illustrated with small "thumbnail" photographs, a delightful touch. It was a pleasant surprise to discover medals by current artists such as Leonda Finke, Alex Shagin, Marika Somogyi, Marcel Jovine and Karen Worth, interspersed with the work of past masters like Victor D. Brenner, Albert Laessle and Ivan Mestrovic.

Quality was indeed the watchword. Two major collections formed the nucleus of the auction, one of them a "study group" of French and American art reliefs amassed by a New England sculptress in the 1930's, the other an outstanding group of World War I medals, mostly European, and including 178 satiric pieces by Karl Goetz, acquired by a Philadelphia collector in the 1924 and 1925.

For those of you who did not receive Collectors' Auctions' May catalogs, we illustrate a few of the quality lots - enough to tempt you to add your name to their list for future auction sales.

Lot 94, described as being of "utmost historical and medallic rarity" is a 1945 Inaugural Medal pattern of Franklin Delano Roosevelt by Jo Davidson. Believed to be unique, the 76.5 mm bronze was expected to fetch at least $2500. We also show Lot 554 by Jules-Clement Chaplain, a 50.2 mm silver

LOT 94

LOT 502

LOT 554

medal struck for the first modern Olympic Games in 1896, and Lot 502 by Louis Oscar Roty, a 25.5 x 13.3 cm cast bronze plaque featuring a comely vision of Fortune.

To get in on future mail bid sales, write to: Collectors' Auctions Ltd., POBox 2207, Danbury, CT 06813.

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A CLARIFICATION: ALL IS WELL AT THE WARBURG

A reader writes, "Regarding the March 1989 issue, page 7, about the Warburg Institute - E.H. Gombrich is, when last heard from, alive and well." Author Raymond Waddington assures us that the use of the word "gone" in reference to Dr. Gombrich and his colleagues was intended only to indicate that they have dropped the editorial reins of the Institute's iconographic journal. EJL

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THE MEDALLIST

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The Medallist, devoted to the art and history of the medal, is published (since June 1984) every March, June, September and December. Address inquiries and manuscripts to Elaine J. Leotti, Editor & Publisher, POBox 276, Langlois, Oregon 97450. Annual subscription in the USA is $6, elsewhere $12.

THE MEDALLIST

VOLUME SIX, NUMBER TWO OUR SIXTH YEAR SEPTEMBER 1989

OBVERSE OF MICHELANGELO MEDAL FOR BAMS, 1984, BY FRANK FORSTER

SONNET TO JOHN OF PISTOIA ON THE SISTINE CEILING
Michelangelo Buonarroti

I've got myself a goiter from this strain,
As water gives the cats in Lombardy...
My belly's pushed by force beneath my chin
My beard toward Heaven; I feel the back of my brain
Upon my neck; I grow the breast of a Harpy,
My brush, above my face continually,
Makes it a splendid floor by dripping down.
My loins have penetrated to my paunch,
My rump's a crupper, as a counterweight,
And pointless the unseeing steps I go.
In front of me my skin is being stretched
While it folds up behind and forms a knot,
And I am bending like a Syrian bow.
And judgment, hence, must grow,
Borne in the mind, peculiar and untrue;
You cannot shoot well when the gun's askew.
John, come to the rescue
Of my dead painting now, and of my honor;
I'm not in a good place, and I'm no painter.[A]

More than 400 years after his death, the author of this unhappy plaint is still considered the world's greatest sculptor, and despite the terse self-criticism of his brushwork in the last line of the sonnet, it is difficult to eliminate Michelangelo's

name from the list of the world's great painters. As to the man himself, Michelangelo has been a source of fascination for centuries. Books about his life abound, with new studies making their way to library shelves on an annual basis. From Vasari's **Lives** to Irving Stone's fictionalized **The Agony and the Ecstasy** to Robert Liebert's 1983 **Michelangelo: A Psychoanalytic Study of His Life and Images**, authors have poked and pried, trying to get a grip on the stuff of genius.

Over the centuries, medallists, too, have found themselves drawn to the heroic artist. A few of their portravals are illustrated on these pages. In studving the medals of Michelangelo, we may learn a little more about him, but all too often, the portraits reveal more about the medallists than about the immortal giant whose face and spirit they have tried to capture in their own attempt to embrace immortality.

A-1166 MICHELANGELO BUONARROTI, A FLORENTINE ARTIST. Reverse: BLIND MAN WITH A STAFF AND WATER FLASK, LED BY A DOG, c.1561, Leone Leoni, 1509-1590, National Gallery of Art, Washington, DC, Samuel H. Kress Collection.

MEDALLIC PORTRAITS OF MICHELANGELO
ONE: LEONE LEONI'S MEDAL
Raymond B. Waddington

The first account of this medal occurs in Vasari's **Lives** wherein he explains that Leoni modelled the medal in gratitude for a commission that Michelangelo had obtained for him:

> *At that time Leone made a very lifelike portrait of Michelangelo on a medal, on the reverse of which, out of compliments to him, he showed a blind man led by a dog, with the following legend: DOCEBO INIQUOS VIAS TUAS, ET IMPII AD TE CONVERTENTUR.* [1]

Vasari's rather spare description requires amplification: the blind man is represented as a poor pilgrim by his bare feet, robe (nonetheless so arranged to display a muscular, typically Michelangelesque torso), and hat; he holds the conventional pilgrim's staff about which a rosary is woven. From his forearm hangs an object that is either a wallet or a water flask; like the staff and hat, these are conventional attributes identifying the pilgrim. The dog, whose leash attaches also to the blind man's right forearm, self-confidently leads him to the right, along a rocky path. The image illustrates subtly the legend from Psalm 51:15. "Then will I teach transgressors thy ways; / and sinners shall be converted unto thee" (King James). In its entirety Psalm 51 is a prayer for purification and redemption; the speaker appeals, "Wash me thoroughly from mine iniquity, / and cleanse me from my sin" (51:2).

The verse on the medal quotes his covenant with God, promising to use his talents to convert other sinners to righteousness, once he has received the grace that he beseeches. Blindness, therefore, becomes a twofold symbol; it is both the traditional sign of spiritual blindness, the condition of the iniquitous in bondage to ignorance and sin, and simultaneously the state of the prophet-teacher who, inwardly illuminated by the grace of God, blinds himself to worldly things. The latter conception has its origins in such classical figures as Homer and Tiresias; it receives its richest Christian treatment in **Paradise Lost** in which the blind poet projects his condition as both a symptom of his fallen nature and a sign of his divine inspiration.[2]

The figure of the blind man on the medal reverse, then, in the first instance is an image of Michelangelo's unregenerate nature. One need only to compare the obverse portrait to recognize that the blind man has Michelangelo's own features: the furrowed brow; the flattened nose that, Vasari tells us, was broken by Torrigiano; the same cheekbones and beard.[3] Second, since the accoutrements of the pilgrim indicate that he already has chosen the path of righteousness, the blind man represents the reformed Michelangelo, led by his faith, the virtue commonly represented in religious art by the dog.[4] Here direction and landscape become significant. Whatever conventional formula is used to symbolize the choice of one's course in life, whether Hercules at the cross-roads or the Pythagorean Y, the primrose path always is sinister and seductively easy; the path of virtue rocky, difficult, and right.[5] The faithful dog leads its master in the right direction.

The verse from the psalm promises to teach and convert the iniquitous. Michelangelo does this in two ways, through the example of his life and through his art. In this respect, the blind man also must symbolize all of the unregenerate whom Michelangelo hopes to lead to godliness. In a suggestive detail Vasari notes,

> *As he grew old he took to wearing buskins of dogskin on his legs next to the skin; he*

went for months at a time without taking them off; then when he removed the buskins often his skin came off as well. [6]

More interesting than the self-mortification is his identification with the symbolic dog of faith. As a young man, Michelangelo had been moved by the sermons of Savonarola; and his belief in justification by faith places him in sympathy with those reformist Catholics called *spirituali*.[7] Indeed, since one of his recognized self-portraits projects himself as Nicodemus in the Florentine *Pietà*, there is the possibility that Michelangelo went as far as covertly identifying himself among those Catholics who were Protestant sympathizers.[8] In any case, there can be little doubt that the medal reverse proclaims justification through faith as the cornerstone of Michelangelo's religious belief. RW

A FEW WORDS ABOUT LEONE LEONI
E.J. Leotti

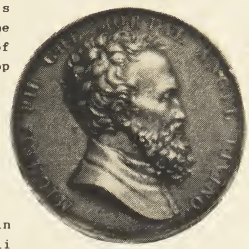
Leonard Forrer, writing in his **Biographical Dictionary of Medallists**, remarks upon the "curious reverse" of Leoni's portrait medal of Michelangelo, adding, "Michelangelo was the only contemporary artist with whom Leoni entertained intimate relations."[1] Certainly Leoni's intimacy with his subject enabled him to capture an accurate and sympathetic rendering of Michelangelo's aged features.

As to the man with the lilting name, Leone Leoni appears to have been something of a scoundrel. In his infamous autobiography, Benvenuto Cellini points an accusing finger at Leoni as both an attempted murderer (poison - against Cellini) and a slanderer whose vicious accusations caused Cellini to be jailed. As Ludwig Goldscheider describes him, Leoni "was of a most violent and criminal disposition. [He] assaulted and robbed the Pope's Jeweller, and was sent to the galleys - he obtained his release through Admiral Andrea Doria and afterwards attacked and nearly killed Titian's son in an attempt to rob him. It is to be regretted that he did not imitate Cellini in writing an autobiography. He lived in Milan, Rome, Genoa, Parma and Venice (where he hired bravoes to kill an assistant), and at the court of Charles V in Brussels. He died in 1587, nearly eighty years old, in his own palace at Milan, surrounded by a valuable art collection."[2]

Through the eyes the heart's seen in the face. [B]
Michelangelo

TWO: SANTARELLI'S PORTRAIT OF MICHELANGELO

It is interesting to compare Leoni's authoritative portrait with the unabashedly worshipful one crafted 250 years later by Florentine artist Giovanni Antonio Santarelli (1729-1826). Santarelli, famed primarily for his exquisitely detailed cameos, almost certainly used Leoni's portrait as one of his models, but it seems likely that he had at least one other source for his 1812 creation.[1]



The Michelangelo on Santarelli's 54 mm medal is a man still in his prime with a vigorous head of hair and a marvelous crop of corkscrew curls for a beard. The bump of the broken nose is more pronounced in this deeply-cut medal than in the Leoni portrait. While Leoni's Michelangelo is draped in a cowled robe, Santarelli has chosen a simple buttoned tunic. The legend that halos the bust on the medal by Santarelli leaves no doubt as to his idolatry: MICHEL PIU CHE MORTAL ANGEL DIVINO. The signature below the truncation is a nearly microscopic yet exceedingly clear SANTARELLI. The reverse is three intertwined wreaths, the legend: LEVAN DI TERRA AL CIEL NOSTR' INTELLETTO [illegible] the date, 1812, in Roman numerals. As Miche champ notes in his article in **The Medal** (Sp 1988), the issuance of Santarelli's medal coincided with the tercentennial of Michelangelo's completion of the Sistine Chapel frescoes.[2]

THREE: "FOLLOWERS" OF SANTARELLI
A: NICCOLO CERBARA

Niccolo Cerbara (1793-1869) was an engraver of gems, coins and medals under several popes at the Rome Mint between 1829 and 1858. For a brief period he acted as Mint Director. With Pietro Girometti, Cerbara executed a series of medals depicting famous Italians. It is possible that Cerbara's portrait of Michelangelo, done a year before his initial employment at the papal mint, was a student copy, a demonstration of his ability as a portrait engraver.[1]

MICHELANGELO BY N. CERBARA, 1828, Bronze, 61 mm

With minor changes, such as shortening the beard and softening the folds of the garment, Cerbara has

made a remarkably true replica of Santarelli's portrait medal. Each bust is the same size in relation to the tondo; on each the size and placement of the lettering (MICHAEL ANGE LVS BONARROTIVS on the medal by Cerbara) are relatively equal. Cerbara's reverse is rather more artistic: a seated, draped male figure studying a large tome.

THREE B: PIETRO GIROMETTI

The son of sculptor and medallist Giuseppe Girometti,[1] Pietro (1811-1859) executed a number of papal and medical medals. He was a member of the Florentine Academy and a director of the Rome Mint. His ca. 1840 medal of Michelangelo, signed below the bust P. GIROMETTI F., is so like the one by his partner Cerbara - even the legend is identical - that the two men might well have taken turns working the dies. Girometti's reverse is far less ambitious than the one by Cerbara, consisting of a simple PICTVRAE / SCVLPTVRAE / ARCHITECTVRAE / OPERIEVS / TER MAXIMO surrounded by a wreath of laurel.

THREE C: GIOVANNI BELTRAMI

The s of a Cremona jeweler, Giovanni Beltrami (1777-1854) won fame as a skilled gem engraver capable of carving elaborate scenes on tiny surfaces. In 1840 he executed a medallic bronze bust of Michelangelo that apes Santarelli's portrait right down to the shirt collar and buttons. As Beltrami was 63 at the time, it is difficult to consider this a "student copy"; more likely, it was a blatant case of "the sincerest form of flattery" in making a commercially feasible portrait of the revered artist with the distinctive face.

The best of artists never has a concept
A single marble block does not contain
Inside its husk, but to it may attain
Only if hand follows the intellect. [C]
Michelangelo

FOUR: GAYRARD'S MEDAL

Gayrard's 1819 portrait is a pedestrian one, but at least it is his own, and after viewing the foregoing series of right-facing profiles, it is a relief to find an artist who has turned Michelangelo's other cheek to the world. The 41 mm bronze medal is from Gayrard's Numismatic Portrait Gallery, a series that included other world notables such as Bacon, Dante, Cervantes, and Molière - quite obviously a commercial venture. This Michelangelo is a bland Everyman; like most of Gayrard's Numismatic Portrait Gallery, the medal reveals nothing of the character of the man portrayed nor does it give us a glimpse into the make-up of the man who so coolly molded the features. Had Gayrard been born a century later, he would have made a fine studio photographer, nonchalantly airbrushing away his clients' distinguishing warts and wrinkles.

A prolific artist to whom more than 300 medals are attributed, Raymond Gayrard (1777-1858) rose from poverty to knighthood in his native France. He was employed primarily at the Paris Mint under Director Denon, where for nearly 50 years he engraved battle commemoratives, award medals, and portraits of dukes, duchesses, kings, queens and popes. According to Leonard Forrer, the facile medallist also enjoyed writing poetry and moralistic fables.

In hard stone, a man at times will make
Everyone else's image his own likeness. [D]
Michelangelo

FIVE: ALBINO MANCA'S PORTRAIT

Leaping across the ocean and well into the next century, we come to the 1964-65 New York World's Fair where Michelangelo's *Pietà* is a star attraction, drawing long lines of awed spectators. To commemorate the event, the Italian-American sculptor Albino Manca (1895-1976) was commissioned to prepare a medal for the Vatican Pavilion. The obverse features portraits of Popes Paul VI and John XXIII, while the reverse is a faithful rendering of the *Pietà* itself.[1]

Manca also coupled the *Pietà* reverse with an obverse based on a Michelangelo self-portrait. Manca's 64 mm medal portrays the Renaissance genius as he saw himself in advanced age, sag-eyed, slack-skinned, his hair in wisps, his shoulders hunched. It is a fitting portrait of a sixteenth-century humanist by a twentieth-century one.[2]

Albino Manca was born in Sardinia and trained at the Academy of Fine Art in Rome under Ferrari and Zannelli, winning prizes at exhibitions there in 1926, 1928 and 1937. In 1940 he was honored with a one-man show at Rockefeller Center in New York. Large works by this artist include a monument in Sardinia and designs for the U.S. Post Office in Lyons, Georgia. A craftsman and art teacher as well as a sculptor, Manca designed a number of medals, including the Henry Hering Award of the National Sculpture

Society, the Smithsonian Institution's Hodgkins Award, an exuberant Theodore Roosevelt for the Hall of Fame for Great Americans, and a wonderfully human co-portrait of John F. Kennedy and Pope John XXIII.

SIX: FRANK FORSTER'S 1984 PORTRAIT

Frank Forster is a British sculptor born in 1952 who currently resides and works in London. His art education includes four years at City & Guilds of London Art School, and his sculpture has been exhibited at Fitzwilliam Museum in Cambridge, the British Museum and FIDEM '85 in Stockholm. Mr. Forster's latest public commission is a large bronze statue of former British Prime Minister Clement Attlee.

Mr. Forster explains how he came to create the medallic portrait featured on page one:

"The Michelangelo medal - my first cast medal - was the result of an invitation to make a medal for BAMS (British Art Medal Society). This invitation came after I had won a competition to design a medal for the 1983 FAO (Food & Agriculture Organization) World Food Day. My original intention was to use the tondo by Michelangelo that is housed at the Royal Academy in Piccadilly as an exercise in relief modelling.

This tondo has been a particular favourite of mine since I was an art student, so I enjoyed working from it and felt this work was strong enough to be offered to BAMS as a medal. I then found a woodcut portrait printed in a book (**Artists on Art**) and based my portrait of Michelangelo on that one."[1]

Frank Forster's brooding nearly full-face portrait is in high relief, the sharp cheekbones framing the broken nose, the smoldering eyes fixed on those of the viewer. It is a powerful, compelling portrait. For Mr. Forster's reverse, based on Michelangelo's flowing tondo of the Madonna and Child with Saint John, please see page 8.

No one has mastery
Before he is at the end
Of his art and his life. [2]
Michelangelo

Notes on the Michelangelo articles are on page 8.

SUBMISSION DEADLINE FOR FIDEM '90

American medallic artists interested in having their work exhibited at FIDEM in Helsinki next June must submit entries to Alan Stahl, U.S. Delegate to FIDEM, by September 15. A jury of four will convene at the American Numismatic Society on the following day to select 100 sides, the U.S. quota, by artists whose principal workplace is in this country. Medals must have been created since 1986. Maximum size is 150 mm, with no limitations placed on method of production or materials. Three-dimensional models as well as finished medals may be entered.

There is an entry fee of $15 per medal ($10 for AMSA members) each of which must be accompanied by the appropriate entry forms. To obtain forms and further information contact Dr. Alan M. Stahl, American Numismatic Society, Broadway at 155th Street, New York NY 10032; Telephone 212 234-3130.

COLLECTOR DESIGNS DISPLAY STANDS & CABINETS

Richard Mole of Picayune, Mississippi has found a way to combine his woodworking abilities with his hobby of medal collecting, and in doing so, he has come up with a solution to a problem that has vexed collectors of medallic art for years - how to store and display the tiny treasures.

Working with precision industrial-quality tools, Mr. Mole draws on his 25 years of wood-working experience in crafting handsome cabinets and stands from top quality Honduran mahogany. The natural beauty of the wood is enhanced by a hand-rubbed oil finish that he waxes and buffs to a deep satin luster.

Medal cabinets are available with from six to twenty felt-lined drawers, each of which will accommodate eight 3" medals. Drawers are available in two depths: 1/2" and 1 1/8". Locking doors are optional. Each cabinet is serialized and registered in the owner's name with that information engraved on a brass plaque affixed to the cabinet.

The simple yet elegant mahogany display stands come in four different sizes ranging from 4 1/2" to 12 3/4" tall and can be "clustered" to show off several different pieces quite effectively. Medals are held securely in a nearly upright position by two small pegs. The stands are solid, the simplicity of their design an enhancement to the artistry of the collector's most prized possessions.

A medal collector for the last dozen years, Richard Mole prefers portrait medals and enjoys collecting several works by one sculptor to see how the artist has approached each subject. He also likes to collect and compare medals of the same subject as interpreted by several different artists.

A member of AMSA, ANA, ANS and FIDEM, Richard Mole is pleased to make his innovative medal stands and well-crafted storage cabinets available to fellow collectors. For full details and illustrated price lists, write to him at Art Displays, POBox 1036, Picayune MS 39426.

UPCOMING FOREIGN AUCTIONS

Glendining's, 7 Blenheim Street, New Bond Street, London W1Y 9LD, England, will hold an auction of World War II medals on September 18-19, 1989.

A.G. Van der Dussen, B.V., Hondstraat 5, NL-6211 HW, Maastricht, the Netherlands, holds its next auction on October 9-11, 1989.

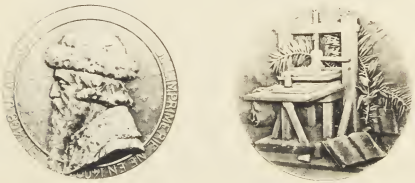
MEDALLIC GEMS AT THE YALE MEDICAL LIBRARY

E.J. Leotti

The collection at the Historical Library in the Yale Medical Library consists of some 150 medals relating to the practice of medicine that were donated to the Library by Drs. Harvey Cushing, John Fulton, Arnold Klebs, and Edward Streeter. Many of the medals, such as The University of Strasbourg Docteur Honoris Causa Medal to Dr. Cushing, were honors awarded to the doctors, while others were collected for their association to each man's specific field of medical interest.

When we visited the Historical Library in July, 1988, the medals were locked in a special cabinet far from public view. Occasionally one or two medals are put on display on the upper floors of the Library, but as such an event is rare, anyone wishing to view the collection as a whole or in part, should write in advance for an appointment. Contact Dr. Frank Gvorgvev, Yale Historical Medical Library, 333 Cedar Street, New Haven, Connecticut 06510.

A SELECT FEW FROM THE YALE COLLECTION



Yale D8-9: JOHANN GUTENBERG
Bronze 75 mm, by Leon Deschamps

Johann Gutenberg was born c. 1398 at Mainz, Germany. As the inventor of the Gutenberg press with its moveable type, he is the father of the printing industry. He died, probably at Mainz, in 1468. No books with his name as printer are known to exist, and there is no genuine portrait of Gutenberg, "those appearing upon medals, statues or engraved plates being all fictitious". [1]

Leon Julien Deschamps (1860-1928) was a French artist who studied under Dumont, Delhomme, Thomas and Hippolyte Moreau. A professor of art and a member of the Société des Artistes Francais, Deschamps won a gold medal at the 1900 Paris Universal Exhibition. He worked in diverse styles, his medallic work ranging from sober portraits of French République presidents Fallière and Poincaré and of Charles Eliot of Harvard to Art Nouveau renderings of voluptous female nudes to tender studies of young children. When his work was exhibited at the Royal Belgian Library in 1924, Curator Victor Tourneur described Deschamps' portraits as having a "cold, set look", adding, "overall, he knows his art and practices it with talent." [2] Deschamps' Gutenberg medal was first struck by the Paris Mint in 1902. The Mint retains the dies and continues to strike copies of the medal. [3]

D14-1: KARL SUDHOFF by Kleinschmidt
Bronze hollow cast, 218 x 124 mm

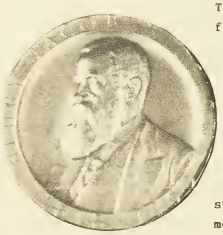
Karl Sudhoff, who was born in 1853 at Frankfort, studied medicine at Erlangen and Tubingen and did his graduate work in Vienn. Dr. Sudhoff practised for a number of years, but he is best known as a medical historian, the author of **Paracelsusforschungen**, and as the founder of the Institute for the History of Medicine at Leipzig. In 1905 Dr. Sudhoff began publication of **Archiv für Geschichte der Medizin.** He died in Leipzig in 1938.

This plaquette, cast in 1923, celebrates Dr. Sudhoff's seventieth birthday. It is signed with the monogram K within a circle to left of the truncation. The attribution to Kleinschmidt is by Sarah Freeman in her catalog of the medals at Johns Hopkins University, their #502. We have been unable to learn anything about the artist. If any reader is able to provide information, we will appreciate hearing from him.

Yale D3-6: THE HENRY JACOB BIGELOW AWARD OF THE

BOSTON SURGICAL SOCIETY

The award was established in 1915 by Dr. William S. Bigelow in honor of his father, Henry Jacob Bigelow (1818-1890), a Boston surgeon who was instrumental in bringing about the use of ether during surgery. Henry Bigelow made many other contributions to medicine including his **Manual of Orthopedic Surgery**, work on reducing hip dislocation, and the improvement of the surgical procedure called "litholapaxy".



The Boston Surgical Society first presented the Bigelow Award, struck for them by Medallic Art Company of New York, in 1921. The specimen in the Yale collection was bestowed upon Harvey Cushing in 1933 "for contributions to the advancement of surgery". The bronze medal measures 76 mm.

The Bigelow Award is the work of Victor David Brenner (1871-1924), one of the best-known and very probably the most vigorously collected of American medallists. Born in Russian-controlled Lithuania, Brenner fled to New York in 1890 where he studied at the Art Students League. Eight years later he was able to afford passage to Paris where he refined his technique under Alexandre Charpentier and the great Louis Oscar Roty whose "soft-edged" style Brenner emulated in most of his subsequent work. Brenner's most famous portrait is that of a soulful Abraham Lincoln, a tiny version of which has adorned the obverse of the American penny for the past 80 years. The Bigelow Award Medal is #111 in Glenn B. Smedley's 1983 ANA publication, **The Works of Victor David Brenner, A Descriptive Listing.**

NOTES:

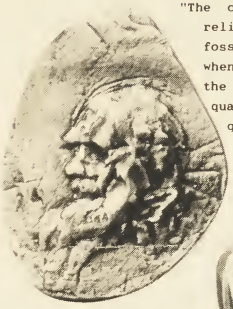
1 **Encyclopaedia Britannica** 1929 Vol 11, pp 12-13.
2 **Arethuse** July 1924, p LIII.
3 **Catalogue General Illustré des Editions de la Monnaie de Paris** Vol 3, pp 142-143.

SOCIETY OF MEDALISTS BREAKS NEW GROUND

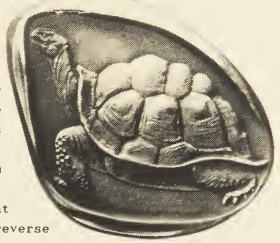
For the first time in its 59-year history, the Society of Medalists has selected a non-American sculptor to create a medal for its venerable series. Nicola Moss, a young English artist, is the designer of the 119th issue, an imaginative portrait of naturalist Charles Darwin.

Miss Moss, born in 1960, was educated at the Hertfordshire College of Art and Design at St. Albans, and the Canterbury College of Art and Design from which she graduated with honors. She was chosen by the British Art Medal Society to design one of their 1986 limited-edition medals titled George and the Dragon, and six of her works are in the British Museum Contemporary Art Medals Collection. She exhibited at FIDEM congresses in Stockholm in 1985 and in Colorado Springs in 1987.

Miss Moss tells us how the Darwin medal evolved:



"The clay portrait I made in relief possessed an earthy fossil-like character, and then when I made a cast in plaster the relief took on a bony quality. These feelings seemed quite appropriate to the man whose studies during the round-the-world expedition on H.M.S. Beagle led him to his theory of evolution.



While still in plaster a photograph of the Darwin portrait was published by the British Art Society in an article on my work. [It] was suggested that the most appropriate reverse for the medal would be a Giant Tortoise of the Galapagos Islands... When I wanted to observe the Giant Tortoises in England it was becoming colder and the live specimens were tucked safely away for the winter, so I had to study three stuffed ones in the British Museum's Natural History Collection. I worked the tortoise in intaglio using a nail, carving it into a hard dry piece of plaster from which I produced a cast.

I feel that the two sides combine together giving the man and the tortoise a value of their own, continuing the idea of a hard, bony ancient fossil and a living creature. I want my medal to present the strength of both man and beast."

Society of Medalists Executive Director, Joseph Veach Noble, describes the artist's work as "fresh and lively", adding that Nicola Moss is the perfect choice to design a medal of her fellow countryman, Charles Darwin. "The artistic traditions today are no longer regional, but rather global," he states. "Therefore we welcome Nicola Moss as the first sculptor from outside the United States to create a medal for the Society of Medalists."

To become a Society member and receive the Darwin medal by Nicola Moss, contact The Society of Medalists, Old Ridgebury Road, Danbury, Conn. 06810.

NOTES ON THE MICHELANGELO ARTICLES:

ONE: LEONE LEONI'S PORTRAIT by Raymond Waddington

1 Giorgio Vasari, **Lives of the Artists**, trans. George Bull (Harmondsworth:Penguin, 1981), pp 409-410. For the most recent account of the medal, see J. Graham Pollard, **Italian Renaissance Medals in the Museo Nazionale of Bargello** (Florence:Associazione Amici del Bargello, 1985), III, no.719.

2 For Milton, see, particularly, **Paradise Lost** III:1-55. A summary of biblical loci on spiritual blindness is provided by James Hall, **Dictionary of Subjects and Symbols in Art** (New York:Harper & Row, 1974), s.v., *blind, blindfolding, blindness*.

3 See Vasari, pp 430-431. Robert J. Clements, **Michelangelo's Theory of Art** (New York:Gramercy, 1961), describes the subject as "a blind Michelangelo led by a dog" (p. 81).

4 See Hall, s.v., *dog*; also, *pilgrim*.

5 See Hall, s.v., *Hercules* 21.

6 Vasari, p. 430.

7 Clements, pp. 67-74, discusses Michelangelo's religious beliefs. For a discussion of the *spirituali*, see Elizabeth G. Gleason, "On the Nature of Sixteenth-Century Italian Evangelism:Scholarship, 1953-1978", **Sixteenth Century Jrnl**, 9 (1978):3-25.

8 Those Roman Catholics who shared the beliefs of the Reformation but were not willing to break with their own church were called Nicodemists, after the man who came to Jesus by night (John 7:50). See Carlo Ginzburg, **Il nicodemismo: Simulazione e dissimulazione religiosa nell'Europa del '500** (Turin: Einaudi, 1970). For a full, careful review of these matters, see Jane Kristof, "Michelangelo as Nicodemus:*The Florence Pietà*" **Sixteenth Century Journal**, 20 (1989): 163-82. RW

We are grateful for Professor Waddington's educated analysis of Leoni's portrait reverse in his second contribution to ***The Medallist****. Readers will do well to search out his article "Before Arcimboldo: Composite Portraits on Italian Medals" in the Spring 1989 issue of BAMS Journal,* ***The Medal****.* EJL

FURTHER NOTES ON THE MICHELANGELO ARTICLES

ONE: LEONE LEONI by E.J. Leotti

1 Leonard Forrer, **Biographical Dictionary of Medallists** (London 19) Vol III pp 400.

2 **Unknown Renaissance Portraits**, Ludwig Goldscheider, Editor (New York, Phaidon, 1952), p 7.

TWO: SANTARELLI

1 In fact, Santarelli carved at least two wax models of Michelangelo, now in the Bargello. In "G.A. Santarelli, Modeleur de Cires" (**The Medal**, Spring 1988, pp 10-16), Michel Duchamp states that Santarelli's inspiration was Leoni's portrait bust; he mentions, too, a 16th-century bronze bust in the ouvre from which Santarelli copied the open-collared garment for one of the wax portrait models.

2 Ibid p 11.

THREE A: CERBARA

1 Information on the medal by Cerbara was gleaned in part from Andrea S. Norris and Ingrid Weber's **Medals and Plaquettes from the Molinari Collection at Bowdoin College** (Brunswick, Maine 1976), p 59. #214 in the collection is an intaglio reverse-image trial piece of Cerbara's Michelangelo.

THREE B: GIROMETTI

1 Forrer (Vol II, pp 273-274) lists Giuseppe Girometti as the author of a portrait medal of Michelangelo that he says belongs to the series of medals of celebrated Italians to which Pietro Girometti and Cerbara "also contributed". No other source credits Giuseppi with authorship in this series of medals.

FIVE: MANCA

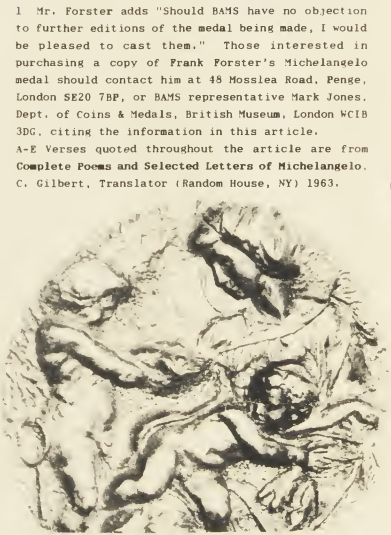
1 Society of Medalists **News Bulletin** 1972, p 5.

2 One of a series of limited-edition medals by Manca based on self-portraits of, and works by, Michelangelo, Leonardo, and Rembrandt, this medal was struck by MACO for the International Numismatic Agency in 1971. Manca also coupled his Michelangelo portrait with a *David* reverse, struck by MACO in 1964 for Contemporary Commemorative Medals.

SIX: FORSTER

1 Mr. Forster adds "Should BAMS have no objection to further editions of the medal being made, I would be pleased to cast them." Those interested in purchasing a copy of Frank Forster's Michelangelo medal should contact him at 48 Mosslea Road, Penge, London SE20 7BP, or BAMS representative Mark Jones, Dept. of Coins & Medals, British Museum, London WC1B 3DG, citing the information in this article.

A-E Verses quoted throughout the article are from **Complete Poems and Selected Letters of Michelangelo**, C. Gilbert, Translator (Random House, NY) 1963.



REVERSE DESIGN OF FRANK FORSTER'S MEDAL FOR BAMS

THE MEDALLIST

VOLUME 6 NUMBER 2 SEPTEMBER 1989

The Medallist, devoted to the art and history of the medal, has been published since June 1954 every March, June, September and December. Address inquiries and manuscripts to: E.J.Leotti, Editor, 2521 1/2 S. Vista Way - #30, Carlsbad, California 92008.

THE MEDALLIST

VOLUME SIX, NUMBER THREE OUR SIXTH YEAR DECEMBER 1989

OBVERSE OF WILLIAM PENN MEDAL, SILVER, C. 1731, ARTIST UNKNOWN
Photograph courtesy the Historical Society of Pennsylvania

HISTORICAL MEDALS STAR IN PHILADELPHIA EXHIBIT

Finding Philadelphia, a unique multi-media exhibit that includes a fine sampling of historical U.S. medals, opens December 2 at the Historical Society of Pennsylvania (HSP) in Philadelphia. Slated to run through the next decade, the exhibition showcases some 450 objects from the HSP's distinctive collection, including a Wampum Belt presented to William Penn by the Lenni Lenape Indians in 1682, a portrait of Benjamin Franklin by Charles Willson Peale, and one of the HSP's most prized possessions: James Wilson's first draft of the Constitution.

Among the medals on display at *Finding Philadelphia* is the silver portrait of William Penn illustrated here. By an unknown British artist after Silvinius Bevan's circa 1720 wax model, the Penn medal was the HSP's first acquisition, presented by Joseph Sansom in 1825, a year after the Society's founding. Dating from about 1731, the medal bears the reverse inscription: BY DEEDS OF PEACE / PENNSYLVANIA / SETTLED / 1681.

A second medal of historical interest in the *Finding Philadelphia* exhibition is a George II Indian peace medal struck in pot metal by Joseph Richardson, Sr.

in 1757 from dies by Edward Duffield. The first Indian peace medal made in America, it was presented to a Delaware chief by a group of Quakers in an attempt to cement relations during the French and Indian War. An Indian and a Quaker stand on the medal's reverse.

Also on display is a gold medal of the Society of St. Patrick by an unknown artist, circa 1782. This medal which was worn by George Washington, an honorary St. Patrick Society member, features an obverse portrait of the Irish saint holding a crucifix, a serpent writhing beneath his bare feet, the word HIBER in the exergue. Other medals include a bronze portrait of the Marquis de Lafayette, a George Washington Indian peace medal, and Augustin Dupré's 1789 portrait of Brigadier General Daniel Morgan.

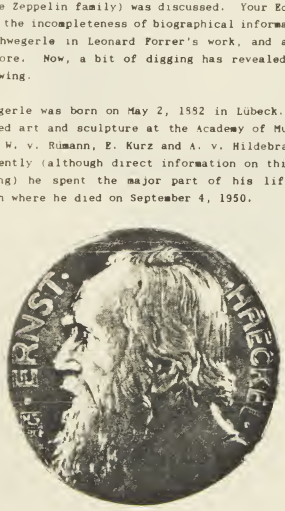
The Historical Society of Pennsylvania is located at 1300 Locust Street in downtown Philadelphia. There is a $2.50 admission charge. For further information and gallery hours, telephone 215 732-6201.

HANS SCHWEGERLE

Ralph R. Sonnenschein

In The Medallist vol.4, no.4 (March, 1958) some of the work of Hans Schwegerle (in particular, medals of the Zeppelin family) was discussed. Your Editor noted the incompleteness of biographical information on Schwegerle in Leonard Forrer's work, and asked for more. Now, a bit of digging has revealed the following.

Schwegerle was born on May 2, 1892 in Lübeck. He studied art and sculpture at the Academy of Munich under W. v. Rümann, E. Kurz and A. v. Hildebrandt. Apparently (although direct information on this is lacking) he spent the major part of his life in Munich where he died on September 4, 1950.



ERNST HAECKEL by SCHWEGERLE
Collection of Ralph R. Sonnenschein

Schwegerle's sculptures, located throughout Germany, include both full figures and busts of such notables as Martin Luther and Thomas Mann. (A critique of his sculpture appears in *Westermanns Monatschrift* vol. 161, 1936-37, pp. 61-68.) I find reference to only a single medal beyond those listed by Forrer, "The City of Stralsund", and mention of unnamed plaquettes, some apparently produced by the Porcelain works in Berlin. To these I can add, from my collection, the elegant 92 mm bronze medal (and a smaller 30 mm replica) of Ernst Heinrich Haeckel (1834-1919), eminent German biologist and embryologist. The medal, carrying Schwegerle's monogram HS within a square, and the date 1914, was struck by Carl Poellath, Schrobenhausen. It is unlisted in Storer, Brettauer and Freeman. RRS

EDITOR'S NOTE:

We are grateful for Dr. Sonnenschein's input on the subject of Hans Schwegerle and for allowing us to reproduce another of the fine medals from his comprehensive collection of medals relating to medicine and science. Our thanks also to medal dealer Ingrid O'Neil (Worldwide Historical Medals, POBox 242, East Lansing Michigan 48826) who provided a complete listing of Hans Schwegerle's medallic output, 215 medals and plaquettes issued between 1906 and 1946. We will be pleased to send a copy of this list to any reader who requests it. EJL

THE WHITEHEAD & HOAG COMPANY

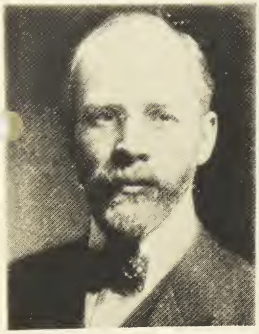
Gary Patterson

Benjamin S. Whitehead was born in Newark, New Jersey on January 24, 1855. His father was a deputy collector in the Department of Internal Revenue under Presidents Lincoln, Grant and Garfield.

In 1870, Benjamin decided to become a printer and completed his technical education at Cooper Union Institute in New York City. His first success came when his printing samples were exhibited at the 1876 Centennial Exposition in Philadelphia. Later he opened his own printing shop under the firm name of Whitehead & Clark. Whitehead first appeared in the Newark city directory as a book job printer in 1876.

Benjamin Whitehead traveled extensively, visiting twenty-two countries as well as all parts of the United States. Wherever he went, he made photographs and gathered ideas for novelties to be manufactured in his plant.

He had a taste for good music and welcomed the opportunity to bring musical attractions to the Newark public. His hobby, fishing, led to his collection of over 2000 rods and reels. He would spend his summers with regularity in the development of a summer estate on Whitehead's Island at Kezar Lake near Lovell, Maine.



CHESTER R. HOAG
Newark Public Library
Photograph

Chester R. Hoag was born November 28, 1860 in Wellsboro, Pennsylvania. He had no formal schooling beyond grammar school but read every book he could obtain. He came to Newark in 1882 to find work and covered Essex County on a high-wheel bicycle for a paper and twine distributor, being paid $8. a week. Hoag first appears in the Newark city directories (Harrison & Hoag) as a paper merchant in 1886.

As president of the Newark Museum, Chester Hoag was instrumental in producing exhibitions of medals, in particular "Medals Made in Newark". The museum's coin collection has a large number of medals made by Whitehead & Hoag and donated by him.

Chester Hoag's favorite sports were shooting and fishing. He did considerable shooting abroad and hunted and fished in every section of the states. He maintained a summer home at Clayton, New York where he kept several speed boats. He was married and had one daughter and three sons.

Hoag died of heart ailment on February 28, 1935, after a long illness. In his will, he advised his children to retain his interest in the company and suggested that if anyone wanted to sell his share it should be offered first to the other children. One son, Phillip Hoag, was president of the company at the time of his death in 1953.

Whitehead and Hoag Team Up

In his shop, Benjamin Whitehead was printing programs for local picnics and parties plus printing badges on silk, when Chester Hoag began to sell him twine. A friendship developed and the two formed a new business partnership that was incorporated in 1892.

Benjamin Whitehead was married and had a son, Ray, who later was in charge of the branch office in New York City, and one daughter. He died at the age of 82 on April 16, 1940.

BENJAMIN WHITEHEAD
Newark Public Library
Photograph

My research shows that W&H started making medals in 1899. I have nothing dated before this in my collection nor have I ever seen anything. They were making ribbons, badges and buttons, but not medals, before 1899.

In 1892 the main office and factory was located at Washington & Warren Streets in Newark. As the company continued to grow and expand, a new factory was built at 272 Sussex Avenue & First Street in 1903. The new factory had a complete machinery plant in which all tools, dies and special machinery were made. It contained comprehensive equipment for the production of bronze, silver and gold medals by the most improved die-cutting process and 500 ton presses. In the early teens W&H acquired one of the celebrated French die-cutting machines - the kind that was used at Mints in all of the capitals of the world.

In the late 1890's W&H set up a network of branch offices in many major cities across the United States. Argentina, Australia and England were just a few of the foreign offices opened. Whitehead and Hoag was soon to become the most prolific maker of tokens, medals, badges, buttons, political and advertising material ever to exist.

Over the years, Whitehead & Hoag utilized the talents of many of the nation's finest medallic sculptor. The following excerpt from a 1953 W&H Sales Letter, replete with curiously misspelled names, fascinating descriptions and terse one-word entries, tells quite a tale.

In more than a half century experience, we have had the services of the finest, most eminent sculptors, including:

1. *St. Gaudens*
2. *Daniel French*
3. *Roiné - made the historic Morgan Memorial plaque and the Lincoln Emancipation plaque.*
4. *Emil Fuechs [sic]- made the famous Hudson Fulton designs for our outstanding medals for same.*
5. *Victor Brenner - made the long used Lincoln penny.*
6. *Gutzon Borglum - did the great Stone Mountain portraits, as well as the gigantic four portraits now at Mt. Rushmore.*
7. *Behle [sic] Pratt - made the United States coin designs 44 years ago.*
8. *Fritz Schulte*
9. *Frank Eue*
10. *Flanagan*
11. *Beach*
12. *Newman*
13. *Barbour [sic] and Blanch of the United States Mint.*

The above 13 sculptors are deceased. A partial list from which we presently select sculptors follows:

1. *Frazier*
2. *Charles Hinton (American Academy Design), made the greatest and most acceptable Lincoln Medal (we made the medals), under the guidance of the great portrait painter, Douglas Volk, whose mother was then living and knew Lincoln personally.*
3. *Swanson*
4. *Anthony de Francisci*
5. *Carl L. Schmitz*
6. *Rene Chambellan [sic]*
7. *Jenno Juszko*
8. *Chris Peterson [sic]*
9. *Paul Fjelde*
10. *Bryant Baker*
11. *Avard T. Fairbanks*

The Sales Letter concludes with an admonition to W&H salesmen to "study the above and use it in your sales' presentations' and is signed: John L. Bennett, Metal Sales Division.

Enter Bastian Brothers

Bastian Brothers of Rochester, New York (founded in 1895) was a long-time competitor of W&H. Bastian, a union company, could not compete with Whitehead & Hoag, a non-union shop since 1919. Like many other agents and jobbers, Bastian purchased parts from W&H and even subcontracted work to its competitor.

There were several reasons why Whitehead & Hoag sold out to Bastian Brothers. When Phillip Hoag died in 1953, no member of the family was left on the board or in a policy-making role. Another reason was W&H's long history of making a great deal of money for one or two years and then operating at a loss for several years. A third reason was the company's insistence on making a top quality product and their refusal to advertise any other way than on their own product. In the early years, if a customer insisted that the W&H logo not appear on the item, the price was raised considerably.

W&H first offered the sale of the company to Bastian Brothers. The sale took place and W&H closed its factory in May, 1959. The president of Bastian went to Newark, ordered the factory sold and any unusable machinery, dies or tools to be scrapped. W&H kept meticulous records of every item they ever made. These records were ordered destroyed. Bastian continued to use the Whitehead & Hoag name, finally phasing it out in 1964-65. GP

EDITOR'S NOTE:

Gary Patterson is truly an expert on the Whitehead & Hoag Company. His collection of W&H items includes medals, badges, buttons, flags, banners and thousands of other objects, for, as Mr. Patterson explains, he collects "anything" made by W&H - and the company made more than 5000 different items. EJL

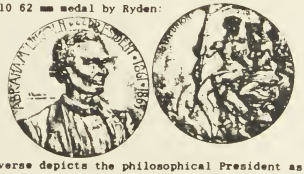
ARTISTS WHO WORKED FOR WHITEHEAD & HOAG

E.J. Leotti

Over the years, Whitehead & Hoag produced hundreds of medal designs, most of them unsigned. A partial listing can be found in Forrer (Vol 6, pp 463-4 & Vol 8, pp 271-3) and includes the Andrew Jackson / Battle of New Orleans centenary, several medals for the Pan-Pacific Exposition, Clara Barton for the Red Cross, and such diverse items as a token for Horlick's Malted Milk and an anniversary medal for the Murphy Varnish Company. According to Leonard Forrer (Vol 8, p 271), W&H's staff artists in 1914 were Number 3 on John Bennett's second list, Jonathan Swanson (who we will cover later), and H. Ryder [sic], not mentioned by Bennett at all. The latter turns out to be Henning Ryden (1869-1939) who is listed by Forrer in a separate entry (Vol 8, p 183) as the designer of no less than seven medals for W&H, including the prestigious Spingarn Medal for the NAACP awarded from 1915 to the present day.

Ryden, born in Sweden, studied painting and sculpture in Berlin and London. We know that he was in the United States before he was forty, as he is listed as a member of the New York City art group, the Salmagundi Club, in 1908. It is probable that he was working in this country even earlier, as an 1892 Columbian Exposition medal with reverse portraits of the first 23 U.S. presidents bears his signature. Ryden exhibited medals at the landmark 1910 ANS International Medallic Exhibition in New York, but none of his work is shown in the original catalogue, and the listing under his name is a terse "Portrait group". He also displayed work at the San Francisco Pan-Pacific Exposition of 1915.

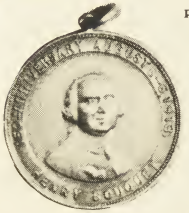
Besides the Spingarn medal, Forrer's list of Ryden's medals for W&H includes a centenary of the birth of Samuel Colt, a commemorative of the dedication of the New York State Monument at Andersonville, Georgia, and a piece for the Society of the Cincinnati. A search through our library yielded a few additional treasures by this artist, among them two portraits of Lincoln, one a profile struck by D.L. Auld of Columbus, Ohio, and the one illustrated here. Cory Gillilland offered a bit of criticism of this 1909-1910 62 mm medal by Ryden:



"The obverse depicts the philosophical President as an insipid but jolly man of the land. Perhaps his smile sets the stage for the incongruity of the reverse design, which features personifications of the Confederacy and Union, enemies that had fought

bitterly and suffered much, yet were reunited." 1

By comparing the work of Ryden on his signed medals, we have ascribed an unsigned W&H medal in our collection to him. It is a most curious piece - one that would not be greeted with applause were it issued today. The obverse bears a nearly full-face portrait of a bewigged gentleman attired in a soft blousy shirt. The legend around proclaims his name: HENRY BOUQUET and: 150TH ANNIVERSARY AUGUST 5-6, 1913. The reverse tells the rest of the tale: BATTLE OF BUSHY RUN AUGUST 5-6, 1763; and, beneath crossed arrows and a bow: THE / GREATEST VICTORY / EVER WON OVER / THE AMERICAN / INDIANS. Below that is W & H CO NEWARK N.J. The medal is 38 mm, silver, with a ring for hanging.



Before we delve into the artists on John Bennett's lists, we should take note of two other names mentioned by Forrer (Vol 6, p 463) as being designers of W&H works. Both are listed as the designers of medical medals. The first is a surprise: the well-known Boston medal collector and writer, Dr. Malcolm Storer. The second is Dr. R. Tait Mackenzie [sic]. Dr. McKenzie (1867-1938) is best remembered for his athletic medals, most particularly *The Joy of Effort* (1912) with its three nude male hurdlers and *Rejoice Oh Young Man in Thy Youth* (1936) with a shot-putter on the obverse and runners on the reverse for the Society of Medalists. Forrer lists a 1913 International Congress on School Hygiene medal as the work of McKenzie for Whitehead & Hoag. As this artist is quite well-known, we will not attempt a biography here but will refer the reader to Andrew J. Kozar's amply illustrated book, **R. Tait McKenzie, The Sculptor of Athletes** (U. of Tennessee, Knoxville), 1975.

W&H ARTISTS ON JOHN BENNETT'S "D" LIST

1-3: ST. GAUDENS, FRENCH & ROINÉ

The first three names on W&H Sales Manager Bennett's D (for deceased) List are familiar to any student of American sculpture: Augustus Saint-Gaudens (1848-1907), Daniel Chester French (1850-1931), and Jules Edouard Roiné (1857-1916). It is a little difficult to believe that the first two supplied designs to W&H, nor do we find any evidence to support the claim; however, a company that employed the services of Norman Rockwell, Maxfield Parish and Harrison Fisher may well have contracted with such giants in the world of sculpture. [2]

As to Roiné, John Bennett erred in ascribing "the historic Morgan Memorial plaque" to him; Emil Fuchs designed that one. Whitehead & Hoag did indeed produce Roiné's magnificent 73 x 101 mm plaquette

ABRAHAM LINCOLN
PLAQUETTE
by
Jules Roiné

for the American Numismatic Society - Abraham Lincoln being crowned with a wreath of laurel by a luxuriently feathered and elaborately draped female angel as he signs the Emancipation Proclamation.

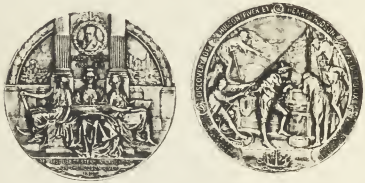
Jules Roiné, born in Nantes, France, studied in his native country with Chantrou and Leopold Maurice. In the 1880's he came to New York where he spent about a decade teaching sculpture at the Trade Mechanical School and executing a number of monumental bas reliefs. He returned to France in 1898 exhibiting at the Paris Salons and at the Paris Exposition of 1899 where he was awarded first prize. By the time of the International Medallic Exhibition held at the ANS in 1910 (where he showed nearly 30 medals), Roiné was again living and working in New York City. His medallic work, done in the richly detailed Beaux-Arts style, includes Lafayette for the Circle of Friends of the Medallion (1911) and Grover Cleveland for the ANS (1909). At least one other of his medallic designs, the Hibben Medal for Princeton University (1912), was produced by W&H.

4: EMIL "FUECHS"

This is of course Emil Fuchs (1866-1929), an Austrian by birth who is probably best known for his work in Great Britain during the late years of Victoria's reign and the beginning of that of Edward VII. After falling out of favor with the Royal Family, a broken-hearted Fuchs severed his ties with Britain, the country he considered his home, and emigrated to the United States, becoming a citizen in 1924. The artist never fully adjusted to life in America and committed a flamboyant suicide by "shooting himself through the heart on the balcony of his splendid 67th Street studio" in 1929. [3]

Emil Fuchs' best-known American medal is surely the official Hudson-Fulton Celebration piece (1909) struck by Whitehead & Hoag for the ANS. Considering

the fact that the medal's surface is teeming with tiny detailed ships and scenes and a total of eleven people (four on the obverse, including the cameo portrait of Robert Fulton, and seven in the action-filled Hudson River scene on the reverse), the artist managed to create an uncrowded airy illusion of open spaces.



HUDSON-FULTON MEDAL, Silver 75 mm, by Emil Fuchs

Other U.S. medals by Fuchs include the Hispanic Society membership medal, and the previously mentioned J.P. Morgan memorial plaquette and the Archer Huntington award medal, both for the ANS. Another of Fuchs' creations that bears mention is the H.J. Heinz portrait medal struck by MACO (Medallic Art Company) in 1922. 500 of the 33 mm medals were issued for presentation to Heinz employees "For Faithful Service". All were 14 karat gold. We rather doubt that even one of these service medals made it through the Depression intact.

5, 6 & 7: BRENNER, BORGLUM & BELA PRATT

As with the first three names on Bennett's list, these artists need no further identification to our readers. Mr. Bennett's spelling of Bela Lyon Pratt's (1867-1917) first name is rather interesting. Presumably "Behle" was meant to be a phonetic rendering of Bela, which, according to Pratt's granddaughter Cynthia Kennedy Sam, is properly pronounced "Bee-la". [For a biography of Pratt by Mrs. Sam, see The Medallist, September, 1988, pp 1-3.] For the record, the other two artists are Victor D. Brenner (1871-1924) [See The Medallist, December, 1985, pp 3-6], and Gutzon Borglum (1867-1941). Note that Mr. Bennett had no difficulty in spelling the last - and absolutely unique - name.

Did Brenner, Borglum and Bela Pratt design work for W&H? Certainly Victor Brenner did. In 1903 the company struck 100 membership badges by Brenner for the Monmouth County, New Jersey, Historical Association. The two-sided bronze badge (Smedley 53) is in the shape of an Indian cooking pot and features a heroic portrait of Chief Wilted Grass on the obverse. Brenner's portrait of Frank Higgins for the New York Numismatic Club (Smedley 89, 1910) was also produced by W&H. According to Brenner expert Glenn Smedley, W&H somehow procured another VDB design:

"The Whitehead & Hoag Company issued a 51 mm portrait medal of Abraham Lincoln in various metals that was used in 1909 by several newspapers as essay awards. See King's "Lincoln in Numismatics" (The Numismatist, February 1924), nos. 316-19 and 486-92. King gives no indication that the piece was by Brennner, although some collectors treat it as such." 4

In that same year, W&H issued another Lincoln portrait, this one for the Lincoln Centenary Committee, designed by another of our "three B's", Bela Pratt. Pratt's 1908 medal for the Roman Catholic Diocese of Boston was also struck by W&H. (See The Medallist, September 1988, pages 2 & 3 for photographs of both medals.) As to the "third B", Gutzon Borglum, as far as we can determine, all of his medals were produced by either MACO or Tiffany.

8: FRITZ SCHULTE

A puzzle. Forrer (Vol 8, p 196) lists an F.R. Schultz described as a contemporary German sculptor and medallist who made some portrait plaquettes to commemorate the death of Prince George William, Duke of Brunswick-Luneburg. We combed our library and computer files trying several variant spellings of Schulte and came up empty. If anyone has any information about this artist, please fill us in.

9: FRANK EUE

The only "Eue" we have been able to locate is Franz, a German medallist who did a number of World War I medals. Included in his oeuvre are a portrait of Ludwig III and a Hindenburg medal, a memorial to the Counts von Spee, and a portrait of Lt. General Ludendorff, all dating from 1914-15. Two copies of the Ludendorff medal were auctioned by Collectors' Auctions Ltd. on May 14, 1989 ($965, 966). Forrer mentions Eue (Vol 7, p 275), and one of his war medals pops up in a 1920 Numismatist (p 199), but beyond these and other equally sketchy references, Eue seems to have quietly slunk from view, and there is no evidence that he ever worked in the United States - other than Mr. Bennett's list, that is. We would appreciate hearing from any reader who may have documentation to support Mr. B's placement of an artist named Frank Eue on the W&H list.

10: JOHN FLANAGAN

As John Flanagan (1865-1952) was a native of Newark, it seems logical that he would have designed medals for the Newark-based Whitehead & Hoag Company. Many of John Flanagan's early medals were done in Paris, and a number of his larger medallic works were cast - not an undertaking of Whitehead & Hoag. A dogged search of his struck medals has turned up Flanagan works produced by Tiffany, Medallic Art Company, the Philadelphia Mint, and a New York company called Weil. We were able to turn up one signed Flanagan item from the W&H factory, a badge commemorating the statue of Lafayette presented to the city of Metz by the Knights of Columbus in 1922. On the off chance

that W&H was able to persuade Flanagan to produce unsigned work for them, collectors might wish to scrutinize such medals for the touch of one of our greatest medallic artists.

As it is difficult to pass up an opportunity to illustrate a John Flanagan medal, we have succumbed to the urge and reproduce here his 145 x 190 mm bronze uniface plaque of Henry Wadsworth Longfellow for the Grolier Club, done in 1911. For an excellent biography of the masterful artist, see Donna J. Hassler, "The Medals of John Flanagan", in **The Medal in America**, Alan M. Stahl, Editor (ANS, New York), 1988.

11: CHESTER BEACH

Chester Beach (1881-1956) is another familiar name in the annals of American sculpture, and, as with Saint-Gaudens, French and Flanagan, it is difficult to find a connection to W&H. We were unable to locate a single work signed by Beach and issued by the Newark firm, and if a reader is able to do so, we would welcome the information. At any rate, a brief biography of this artist seems in order.

Born in San Francisco, Chester Beach trained, as did most artists of his day, in Paris. Most of his working life was spent in New York, and from his studio there came large works of sculpture as well as numerous medal and coin designs. Beach won many awards during his long career, including gold medals from the Art Institute of Chicago and the Architectural League, as well as the coveted Saltus Award from the American Numismatic Society in 1946. Among his best-known medals are *The Children's Year* of 1919, and *In Peace Sons Bury Their Fathers*, the 16th issue of the Society of Medalists, 1936. The relief work on his medals is almost always extremely low, and although most of his designs are successful and eye-pleasing, not every one is an award winner. Calling it "pretentious", Cornelius Vermeule had this to say of Beach's 1919 *Peace of Versailles* medal for the ANS:

"Various pseudo-classical figures can be culled from the obverse. Mercury in his World War I "tin hat"...leads the Roman commander, lifted out of the French Neoclassic painter J.A.D. Ingres's *Martyrdom of St. Symphorian...*, while a 'flapper' with a wreath and...drapery of the type associated with Venus Genetrix stands at the right. A body beneath can only symbolize WAR. The Mercury is labeled JUSTICE, and the female PEACE. The 'hero' on horseback is really astride Pegasus. The reverse, inscribed PEACE OF VERSAILLES, gives a full, wide-angle view of the Palace beneath a sun of Japanese quality, all within a wreath. This emerges as a pedestrian vista... Form and precision are both lost in and overwhelmed by the wreath." 5

12: ALLEN NEWMAN

"Newman" whose name was apparently considered a household word by Mr. Bennett, was Allen George Newman, a pupil of J.Q.A. Ward. Born in Kingston, New York in 1875, the artist maintained a studio in New York City for many years. He was a member of the ANA, the National Sculpture Society and the Beaux-Arts Institute. Newman's commissioned works in New York City included the Henry Hudson Memorial on Riverside Drive and large marble figures of "Night" and "Day" for the Harriman Bank. Other major works were a monument to Joel Chandler Harris in Atlanta, Georgia, a statue of General Gates in Montgomery, Alabama, and a memorial at West Point. Newman died in New York in 1940.

Among Allen Newman's medals are Joan of Arc for the Circle of Friends of the Medallion (1915), the National Arts Club Valor Medal (1917), and the Independence Day Medal for the ANS (1918). Forrer (Vol 8, p 95) reports two other medals by this artist, a 1922 portrait of Dean Joseph French Johnson of New York University and the Hampden County Memorial Bridge commemorative of the same year. The latter, a copy of which is in the Williston Library Collection at Mount Holyoke College, is the only one of his medals that we know with certainty was produced by Whitehead & Hoag. Unfortunately, we are unable to illustrate that piece, but show instead Newman's Joan of Arc, the twelfth (and last) issue of the Circle of Friends. The low relief of the obverse profile and the incused figure of France on the reverse indicate a versatile artist - and one whose name deserves to be a household word.

JOAN OF ARC by Allen G. Newman
1915, Bronze, 70 mm

13: "BARBOUR AND BLANCH OF THE UNITED STATES MINT"

We like the way Mr. Bennett listed the two names as one entity, as if they were a dance team, but that does not aid us in discovering the identity of the second "B". The grandly and incorrectly spelled "Barbour" is none other than Charles E. Barber (1840-1917), Chief Engraver at the Mint from 1880 until his death. Barber was indeed part of a team, but rather than Blanch, his partner in numerous Assay and inaugural medals was George T. Morgan. Barber did a number of commercial medals, and there is no doubt that many of his designs were struck by W&H.

Biographies of medallists on Bennett's "L List" will be included in the next issue of **The Medallist**.

NOTES:

1 Cory Gillilland, "The Evolution of Taste in Medallic Art", **The Numismatist**, Feb. 1986, p 233.

2 Gary Patterson, "Whitehead & Hoag" in Ted Hake & Russ King's 1986 Price Guide to Collectible Pin-Back Buttons 1896-1986, p 202.

3 Mark Jones, "Emil Fuchs in England", **The Medal** Spring 1985, pp 23-28.

4 Glenn Smedley, "The Works of Victor David Brenner", **The Numismatist**, July 1983, p 1386.

5 Cornelius Vermeule, **Numismatic Art in America** (Belknap Press, Cambridge, Mass. 1971) p 166.

QUALITY COMMEMORATIVES AVAILABLE FROM O'NEIL

The latest fixed-price list ($15) from Ingrid O'Neil of East Lansing, Michigan, contains a number of fine medals from around the globe. More than thirty of the 259 medals are illustrated in the center section of the petite catalog. Although the photographs are reduced in size, they are quite crisp, and with the aid of a magnifying glass, collectors will find numerous temptations.

As always, Miss O'Neil has indexed the catalog by category to enable the collector to home in on his particular area of interest. Under *Animals* we found a Shire Horse Society award (ca.1855), a bull (Japanese, 1937), and a most unusual cast oval medal featuring a fox head in high relief (German, 1932). A category labeled *Turkish Wars* yielded the 1683 Liberation of Vienna from the Turks, two Romanian medals with scenes of the Russian-Turkish War, and the 1912 First Balkan War Against Turkey, among others. There are several pieces pertaining to architecture and to music, a number of quality exposition medals, and many designs by Karl Goetz.

Ingrid O'Neil provides her catalogs at no charge and is always happy to assist with individual *Want Lists*. Write and ask for her latest catalog, and be sure to request her special Olympics catalog if you are interested. Her address is POBox 962, East Lansing, Michigan 48826.

ONE MORE MICHELANGELO MEDAL

MICHELANGELO, bronze, 1976 by Ewa Olszewska-Borys

As a follow-up to our September 1989 feature article, we show here a photograph of yet another medallic portrait of Michelangelo Buonarroti, this one by the contemporary Polish artist Ewa Olszewska-Borys.

Executed in 1976 and exhibited at FIDEM the following year, Mrs. Olszewska-Borys' nearly full-face study depicts the Renaissance artist with the staring blind eyes and wispy beard of old age in a pose similar to that of Albino Manca's medallic portrait done a decade earlier (The Medallist, vol.6, no.2, p 4). Of the two, Olszewska-Borys' work is the more powerful. It has the appearance of having been hewn from rock with a chisel, a most Michelangeloesque attribute indeed.

Olszewska-Borys' use of both incuse and raised surfaces, of sharp angles and soft curves, gives this portrait a haunting feeling that is typical of her work, encouraging the viewer to touch, to poke and to prod the medal's seemingly shifting planes. We have a feeling that Michelangelo would have approved of such a "hands-on" work of art.

For a brief biography of Ewa Olszewska-Borys as well as reproductions of four more samples of her work, see The Medallist, vol.5, no.4 (Sept. 1988), pp 3-5.

THE MEDALLIST

VOLUME 6 NUMBER 3 DECEMBER 1989

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THE MEDALLIST

VOLUME SIX, NUMBER FOUR MARCH 1990

ABRAHAM LINCOLN BY CHARLES HINTON
Collection of the Newark Museum
Gift of Whitehead & Hoag 1923

ARTISTS WHO WORKED FOR WHITEHEAD & HOAG, PART II

E.J. Leotti

The December 1989 **Medallist** featured a history of the Whitehead & Hoag Company by Gary Patterson followed by a discussion of some of the medallists whose designs were utilized by the Newark firm. In this issue we continue cataloging the artists listed by W&H Sales Manager John Bennett (Dec.1989 pp 3-4).

BENNETT'S "L" LIST

1: FRAZIER

At first we assumed that the name on top of Mr. Bennett's 1953 L (for *Living*) List was another of his quaint misspellings and was meant to be James Earle Fraser (1876-1953) - or possibly even Laura Gardin Fraser (1889-1966), James Fraser's wife and a medallist in her own right, although we really had to stretch our credulity to speculate upon Mrs. Fraser's inclusion on Bennett's otherwise all-male list. In any case, we could find no indication that either Fraser ever designed anything that came out of the Newark factory.

A check of "Frazier" brought to light a possibility: Bernard Emerson Frazier, born in 1906, a sculptor who studied under Lorado Taft. Frazier was an art instructor at the University of Kansas where he was also Sculptor in Residence from 1937-38. Although Frazier did some relief work (the Fort Dearborn memorial plaque in Chicago is by him), we cannot locate any medallic work by this artist. We are at a loss to spot any anonymous designs by him for W&H as we have no idea of his artistic style.

2: CHARLES HINTON

There are many who would argue John Bennett's claim of Charles Louis Hinton (1869-1950) as the ablest portrayer of Abraham Lincoln, but of the many medallic portraits produced during the years surrounding the centennial of Lincoln's birth, the one for W&H by Hinton is surely the closest to a "real life" characterization. Based on Leonard Volk's life mask of the beloved president, Charles Hinton's portrait brings out the sharp craggy lines of Lincoln's face by contrasting them with soft painterly strokes that merely suggest hair and garments.

Hinton's medal of Lincoln, featured on page one of this issue, was commissioned by the Illinois Watch Company as an essay award for high school students. It appears to be the only (signed) piece by Hinton produced by Whitehead & Hoag. In 1923 W&H donated the dies and hubs of this medal, along with copies of the medal in plasticine, plaster and bronze, to the Newark Art Museum for a display tracing the process of the making of a medal. Because copies of the Essay Prize Medal were still being ordered, W&H had to borrow back the dies several times during the next few years. The "Process Exhibit" utilizing Hinton's medal is still a frequent exhibit at the Newark Museum. [1]

Charles Hinton, who studied with the French painters Gérôme and Bouguereau and who taught at the National Academy of Design and the Cooper Union, is best remembered as an illustrator of children's books. His few medals, which include two portraits of Lincoln, an award for the Patterson Floricultural Society, and portraits of Charles Lindbergh and Robert Louis Stevenson, were executed in his characteristic flowing, painterly manner.

3: JONATHAN M. SWANSON

One of "two chief artists" [Forrer Vol 8, p 271] at Whitehead & Hoag in 1914, Jonathan M. Swanson (1888-19??) is best known for his ten portrait medals of New York Numismatic Club presidents. Swanson, born in Chicago and a student of John Vanderpoel at the Chicago Art Institute, spent his working years in New York and Newark. Primarily a medallist, his work for W&H includes the Battle of Gettysburg semicentennial medal, the International Exposition of Safety and Sanitation plaquette (both 1913), the Murphy Varnish Company 50th Anniversary medal (1915), and the portrait medal of NY Numismatic Club president Augustus Heaton (1913), shown here.

Fellow medallic sculptor Victor D. Brenner proclaimed Swanson's portrait of Heaton "very fine in artistic qualities and an excellent likeness." [2] The Heaton portrait is signed below the truncation J.M. SWANSON; most of this medallist's work is signed with a succinct JMS.

Jonathan Swanson also executed a number of medals that were produced by Medallic Art Company, among them, a Martin Luther commemorative (1917), the 1924 portrait of famed numismatist Moritz Wormser, then president of the ANA, and, oddly enough, a 1928 commemorative for a Newark hospital (Beth Israel). Additional medals that bear mention are the 1924 Collectors Club of New York, the busy 1929 Wright-Curtiss Aircraft merger plaquette, and the uncharacteristic sensual design shown here on the Patterson Parchment Company's 1935 semicentennial medal.

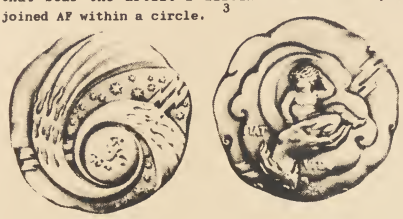
"A Miracle of Rare Device" (Legend Below) by Jonathan Swanson, 76 mm Bronze, 1935

4: ANTHONY DE FRANCISCI

The artist, whose name is variously listed with and without the "De" and spelled both Francisci and Francesci, was a naturalized American citizen, born in Palermo, Italy in 1887. Schooled by two of our great medallic artists, A.A. Weinman and James Earle Fraser, Anthony De Francisci concentrated his talents in the same branch of art as did his mentors, going on to capture the American Numismatic Society's award for medallic excellence, the J. Sanford Saltus Medal. De Francisci was a fellow of the National Sculpture Society and a member of the ANS, and for a time he sat on the governing board of the Society of Medalists. He also executed monumental sculpture, most notably the *Day* and *Night* panels in the Washington, DC Federal Post Office. De Francisci taught sculpture at the Beaux-Arts Institute of Design in New York. He died in 1964.

De Francisci's work is distinguished by its bold, clean lines and lack of fussy detail. His medals include the 1923 British America Cup Crew medal, a portrait of Paul Revere for the 1925 sesquicentennial of the famous ride, issued by the ANS, and a triple portrait after Norman Rockwell's painting of Henry Ford, Edsel Ford and Henry Ford II for the 50th anniversary of the Ford Motor Company in 1953. An earlier undated (but probably ca. 1930) portrait medal of Henry Ford has a reverse of autos, facto-

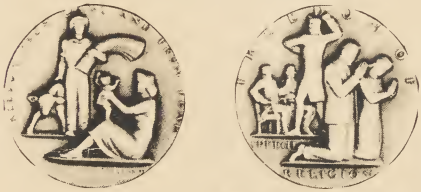
ries and an airplane, all somehow arranged in a pleasing uncrowded design. De Francisci portrayed Lincoln for the Hall of Fame for Great American's medal series, and his charmingly crafted "Creation", reproduced below, was the 12th issue of the Society of Medalists. Most of his medals were cast. We were unable to come up with any medals struck by W&H that bear the artist's distinctive initials, a joined AF within a circle. [3]



"CREATION" for The Society of Medalists, 1935, by Anthony De Francisci

5: CARL L. SCHMITZ

Born in Metz, France at the close of the 19th century, Carl Ludwig Schmitz (1900-1967) studied at the State Academy of Fine Art in Munich and at the Beaux-Arts Institute in New York. A Guggenheim fellow and a winner of an American Academy of Arts & Letters grant, Schmitz exhibited widely throughout the 1930's and '40's, winning a number of medals and prizes. For many years, Schmitz taught at the Beaux-Arts Institute in New York. The sculptor's larger work is in the IBM collection and at the Syracuse Museum of Fine Art, and medals by him include the Society of Medalists' 28th issue, "Four Freedoms" (1943), which we illustrate here.



Our research into Schmitz's medallic output yielded few other pieces. Who Was Who in American Art lists him, rather cryptically, as "des. Del. Tercentenary half-dollar & medal for City Planning" [for *what* city, we wonder?]. The Summer 1956 issue of National Sculpture Review contains a Whitehead & Hoag advertisement featuring the Smith Manufacturing Company's 40th Anniversary medal. The ad is most unusual in that W&H gives full credit to Schmitz as the medal's designer. If the medal bears a signature, we cannot discern it in the photograph.

6: RENE CHAMBELLAN

Equally famed as a medallic artist and an architect, Rene Chambellan (1893-1955) was born in West Hoboken, New Jersey. He studied at the Académie Julian and with Solon Borglum. Numerous public buildings designed by Chambellan include those in Albany, Buffalo, Chicago and Hartford. His medallic subjects range from Iwo Jima (Society of Medalists #31) to the stylized motorcar for General Motors 25th anniversary (after a design by Norman Bel Geddes) to a cluster of waving flowers for the American Iris Society. The lovely linear maiden on the obverse of the American Numismatic Association's Heath Award was also designed by this artist (see illustration). Chambellan's medals usually feature muscular men, airplanes and automobiles, and realistic renderings of buildings. Much of his work was produced by MACO; as with so many other artists who may well have designed medals for W&H, such works evade our eyes. The artist generally signed with his initials, RC.

THE AMERICAN NUMISMATIC SOCIETY'S HEATH LITERARY AWARD (Obverse) by Rene Chambellan
Photograph courtesy the ANA

7: JENNO JUSZKO

A biography of sculptor Juszko will appear in the next issue of The Medallist.

8: CHRISTIAN PETERSEN

John Bennett's "Chris Peterson" is Danish-American sculptor Christian Petersen, born in 1885 in Dybbol, North Slesvig, Denmark. Petersen, who received part of his education from Newark Technical School, crafted several busts and reliefs, many of which are at Iowa State College. The artist, who also studied with Henry Kitson, does not appear to have left a body of signed medallic art; in fact, other than a mention of his name in connection with Whitehead & Hoag in the 1928 Newark Museum publication, *Medals Made in Newark*, we find no record of medals by him. Perhaps "Chris" was one of John Bennett's chums who willingly dashed off anonymous designs for W&H.

9: PAUL FJELDE

Mr. Bennett has made our detective work easy this time. Not only did he spell the name in full, he spelled it correctly. Paul Fjelde (1892-1984) is

mentioned by Leonard Forrer (Vol 8, p 347) as the designer of the 1920 Peoria Society of Allied Arts award and a 1920 War Service award, and as having exhibited at the ANS. Born in Minneapolis, Fjelde studied at the School of Art in that city, at the Art Students' League and the Society of Beaux-Arts in New York, the Royal Academy in Copenhagen, and at Grande Chaumière in Paris.

Such a varied background may well explain the artist's ease in many styles: Classical, as with the striding nude male angel on the aforementioned Peoria Society of Arts medal; Renaissance Traditional, as with his medallic co-portraits of the Wright Brothers and the pictorial reverse that successfully combines mythology and the modern theme of flight (1967 Hall of Fame for Great Americans medal); Humanistic, as in his memorial portrait of Wendell Wilkie (1953) and his rendering of Walt Whitman for the Society of Medalists (#54, 1956); Stylized Art Déco in both the reverse of the Whitman medal and the Pratt Institute Inaugural medal (1954).

Fjelde was a member of the National Sculpture Society and the winner of many awards including that Society's Lindsey Morris Memorial Prize for his Whitman medal. He executed a monument of Abraham Lincoln for the city of Oslo, Norway, and the Colonel Heg monument in Madison, Wisconsin. His bronze *Nymph* can be seen at Brookgreen Gardens. As to designs for Whitehead & Hoag, we are up another fruitless tree.

10: PERCY BRYANT BAKER

We can provide nothing but the sketchiest profile of this artist, who was born in London in 1881 and trained at the Royal Academy of Arts there. By the end of World War I, Baker was living and working in Boston. Large works by him include memorials in Austin, Texas and Winchester, Virginia, a bust of Henry Cabot Lodge, and the 1934 marble *L'Apres-Midi D'Un Faune* at Brookgreen Gardens in South Carolina. The only relief work of his which we have been able to locate is a bronze portrait plaque of Gerald Swope for General Electric Company that won the artist the 1962 Lindsey Morris Memorial Prize of the National Sculpture Society. Baker died in 1970. Can it be that the artist's entire medallic oeuvre was for Whitehead & Hoag - all unsigned?

11: AVARD T. FAIRBANKS

The last artist on Mr. Bennett's L List is the only one of the group who is, as far as we can determine, still living. [4] Born in 1897 in Provo, Utah, Avard Tennyson Fairbanks studied with James Earle Fraser at the Art Students' League, at the Ecole des Beaux-Arts in Paris with Injalbert, the Académie Colarossi, and the Ecole de la Grand Chaumière. After graduating from Yale University, Fairbanks was awarded a Guggenheim fellowship enabling him to study abroad once again, in Florence. The thoroughly schooled artist went on to teach art at both the University of Portland, Oregon and the University of Michigan.

Fairbanks was a youthful fourteen when his work was first exhibited at the National Academy of Design in 1911, and he was just seventeen when his sculpture was shown at the Pan-Pacific Exposition of 1915. Large works by Fairbanks include the delicate bronze nymph *Rain* at Brookgreen Gardens, the family group *New Frontiers* in Salt Lake City, and the *Pioneer Mother* memorial in Vancouver, Washington.

Medals by Avard Fairbanks include the 1971 Remington series for the "21" Club in New York. Struck by MACO, the ten medals are recreations of Frederic Remington's best known bronze sculptures. The galvanos and the complete series in all sizes of issue may be found at the R.W. Norton Gallery in Shreveport, Louisiana. Other medals by Fairbanks are, in reverse order of their creation, the University of North Dakota Alma Mater medal (1970), the "Pioneers" obverse used on the Ann Arbor High School centennial medal (1956), a uniface art plaquette of a torch-bearing crusader (1930), and commemoratives for Oregon Mutual Life Insurance Company and for the National Bank of Portland, Oregon (1929). We illustrate the last named medal, described by Alan Stahl as exhibiting "American idealism". 5 All of the named medals are signed and were issued by MACO. We cannot find any signed works by this artist that were struck by W&H. Perhaps we should look for unsigned W&H medals that glow with the spirit of American idealism.

PORTLAND, OREGON BANK COMMEMORATIVE
by Avard Fairbanks

In the next issue of **The Medallist** we will cover the life of Jenno Juszko and that of an important artist whose name was curiously omitted from John Bennett's list, a man who produced numerous designs for the Whitehead & Hoag firm, Julio Kilenyi.

NOTES

1 Dorothy Budd Bartle, "John Cotton Dana and the Ideal Museum Collection of Medals", **The Medal in America**, Alan Stahl, Editor (ANS, New York, 1988), p 113-114.

2 **Numismatist** March 1913, p 172.

3 For a list of De Francisci's medals exhibited in New York in 1923, see Forrer Vol.8, pp 347-348; see

also National Sculpture Review, Winter 1959-1960, cover and pp 14-15 for photographs of several of his diverse medallic designs.
4 Brookgreen Journal XVIII (1988) p 4.
5 Alan Stahl, "The American Industrial Medal", The Numismatist (Oct. 1984), p 2071. EJL

MEDALLIC ART: A DEFINITION

Sixteenth-century Italian painter, architect and art historian, Giorgio Vasari (1511-1571), defined medallic art as "the link between sculpture and painting", adding poetically that medallic art is "painting in the round with the color left out."

ANONYMOUS 19TH CENTURY PORTRAIT OF DANTE ALEGHIERI

WHY DANTE WAS GRIM
L.W. Cobb

Who would believe, looking at Dante's face on the medals, that he had ever been in love? But the fascinating fact is that he adored Beatrice - so much that he wrote in her honor one of the greatest epic poems in any language. The times were ripe for it. It was the High Middle Ages, when queens and princesses were welcoming troubadours and minnesingers to their courts to hear them chant the stories of Lancelot and Guinevere, Tristan and Isolde, and the Romance of the Rose. Marriage was strictly business and one of the rules of Courtly Love was that one could not be truly in love with one's spouse. The Church frowned on the practice of that theory, but in the Divine Comedy, at least, "the quarrel between Christianity and the love religion was made up". [1]

True, Dante was not married to Beatrice, nor she to him, but there was nothing dishonorable in their relationship. At his first sight of her, he says, when she was eight years old and he nine, he promptly fell in love. Nine years later, by accident, on a street in Florence, he met her with two girl companions; she gave him a pleasant good morning and passed on. Whether she ever repeated the salutation is not recorded. He took to haunting gatherings of young people in the hope that she might, but succeeded only in winning her displeasure. Time went on; she married someone else, and shortly afterward died. Dante had been writing sonnets in praise of her; now he resolved to write no more "until such time as I could worthily discourse of her". 2

This resolve he fulfilled in the Comedy. Guided by Virgil, he goes through Hell and Purgatory in order to see her again. Purgatory is a mountain at the top of which one enters the Garden of Eden. There he finds her, or, rather, she finds him. From Dante's own words a perceptive critic, Charles Williams, reconstructs that paralyzing moment. Through the trees Dante sees a parade, a small crowd of blessed people coming towards him; opposite him they stop; out of their midst a

> storm of flung flowers rises and falls, and in that cloud of beauty 'a lady appeared to me'.. She wore some kind of dress 'of living flame', and over it a green mantle, white-veiled, olive crowned, she paused there, and Dante

is caught in the collision as two far-separated moments rush together.

> Long ago, shaken, fearful, in a 'stupor'... in *her* presence... in Florence once... his spirit rushes back to Florence... 'and my spirit...felt the great power of the old love' ....'Every drop of blood in me is trembling..'

He turns to Virgil, his guide and confidant. Virgil is not there. In this crisis Dante is alone.

> 'I saw the lady...direct her eyes towards me. "Dante, because Virgil is gone, do not weep, do not yet weep; you shall weep more fittingly from another sword....Yes, look well...we are Beatrice. How is it you have deigned to draw near the mountain? Did you not know that here man is happy?" '... At that 'felice' he looks down in shame... he sees his own reflection in the brook, and hastily looks away. He cannot now bear the sight of himself. 3

Is this the picture of Dante that we have in the portraits and on the medals? What has he done?

After Beatrice died he had married; parents made the arrangements in those days. Later there was a permanent separation; a political upheaval banished him forever from his wife and city. Beatrice could not have blamed him for those things; they were forced on him. She might have resented these; after her death he had thought he might find consolation with another lady; when that failed, he had thought he might find it (like Boethius) with Lady Philosophy. In his mature years, for his own peace of mind, he had tried to put Beatrice out of his life.

As one of his translators, Dorothy Sayers, said,

> *It seems to me useless to ask what sin 'exactly' it was which led to those sharp reproaches and those miserable tears.... The sin is not primarily girls or anybody's system of philosophy; it is simply the thing known as hardness of heart.... It was beginning to undermine his integrity when he 'came to himself' and found he was in the Dark Wood [at the beginning of the Inferno].... He stopped justifying himself and admitted that he was a fool and a miserable sinner. He took down the defensive barrier with which he had shut the 'blessed and glorious Beatrice'* [4]

out of his life. At that miserable moment a photographer must have been there to take his portrait just before "the frost in his heart broke up." Is this the picture perpetuated in bronze and on paper right down to this moment?

Beatrice is about to extract a confession from him, to forgive him, and to take him up to Heaven with her, where she will teach him the most difficult lesson of all - how to give her up for good. But on the way she will teach him to laugh.

> Laughter, indeed, does not vanish in the Paradiso: it is intensified.... She has used hard words to him, she has called him childish-foolish, but that is only love's way...
>
> Humanity is not lost, and so even comedy is not lost, as the mirth kindles into a more mysterious ecstasy of glory and all Heaven rejoices.... This, then, was what he really wanted - sour Dante, grim Dante of the uncompromising profile - this is what he thought reality was like, when you got to the *eterna fontana* at the centre of it: this laughter, this inebriation, this riot of charity and hilarity. Possibly, in the flesh, he did not smile very much upon the universe; certainly, during his twenty years of exile, it had not smiled much on him. But..out of some inexhaustible spring in his fierce heart this great fountain of happiness comes bursting and bubbling. [5]

What a pity no photographer was there to record *that* moment!

NOTES

1 C.S. Lewis, **The Allegory of Love**, 1936 (Oxford-Galaxy, NY 1958 reprint), p 23.

2 Dante Aleghieri, **La Vita Nuova**, D.G. Rosetti, trans. (**The Portable Dante**, Paolo Milano, Ed., Viking, NY 1947), p 618.

3 Charles Williams, **The Figure of Beatrice** (Faber & Faber, London, 1943), pp 178-81. **Purgatorio XXX**, pp 31-82.

4 Dorothy L. Sayers, "...And Telling You A Story", **Essays Presented to Charles Williams** (Eerdmans, Grand Rapids, 1966), pp 3-4.

5 Ibid pp 35-36. LWC

It is indeed a pleasure to welcome scholar and collector Lawrence Cobb to our pages. A specialist in medals of Queen Victoria, Mr. Cobb's article on the subject, "The Veiled Queen" appeared in the February 1985 **Numismatist**. EJL

MODERN MEDALS AT OLD RUE ROYAL INN

The Rue Royal Inn, built in 1830 in the heart of New Orleans' famed French Quarter, is the setting for a display of 21 medals by Los Angeles artist Alex Shagin. Richard Mole, who recently purchased the Inn, decided to share his love of medals with his guests and set up a display case in the lobby. The initial exhibit of Alex Shagin's medals will be on display for an indefinite period.

Richard Mole writes, "I hope in some small way this will bring the art form to a wider audience."

Mr. Mole is a collector who also designs and fashions wooden stands and cabinets for medals (see **The Medallist**, September 1989, p 5). You may contact him at Rue Royal Inn, 1006 Rue Royal, New Orleans, LA 70116; telephone 504 524-3900.

THE TRUTH ABOUT EMIL FUCHS' SUICIDE

Scott H. Miller

Having read with interest your article "Artists Who Worked for Whitehead & Hoag" in the December, 1989 issue, I feel it necessary to provide an accurate description of the reasons for Emil Fuchs' suicide. The popular belief that he was despondent over his lack of success in America and, as a result, flamboyantly committed suicide by shooting himself in the heart on the balcony of his studio is something of an exaggeration.

Fuchs had been ill with cancer for some time, having undergone one unsuccessful operation as well as other forms of medical treatment, with little success. Although he was not aware he was suffering from cancer, he did know his condition was poor. After returning from Michigan where he sought treatment, Fuchs shot himself through the heart while sitting in a chair on his balcony. Fuchs left a suicide note to his sister which read:

Dear Renee,

You can see with your own eyes that I am going down every day. You would not like to see me wasting away much more. As it is now, I am already a burden to myself and a burden to my surroundings.

There are moments in life when we have to accept in humble resignation what is decreed to us. To live longer would only mean prolonging my agony.

Fondest love,
Your brother, Emil

SHM

The Editor is grateful for Mr. Miller's revelation of the sad events that closed sculptor Fuchs' life and long career. EJL

ANA CENTENNIAL MEDAL DESIGN COMPETITION

The American Numismatic Association (ANA) has announced a design competition for a medal to celebrate its 1991 centennial. The contest is open to amateur as well as professional artists who need only submit drawings for either or both obverse and reverse designs. (A medallic sculptor will do the actual modeling.) The only requirement for entry is membership in either the ANA or AMSA (American Medallic Sculpture Association).

The competition runs through April 15, 1990, with winners to be announced at the ANA's 90th Anniversary Convention in Seattle on August 25, 1990. Cash awards will be $2500. each for winning obverse and reverse design. In addition, the top three finalists will receive a Centennial medal and a one-year membership in the ANA.

For an official entry form, contest rules and instructions, write to ANA Centennial Medal Competition, 818 North Cascade Avenue, Colorado Springs, CO 80903, or telephone 800-367-9723.

KEIICHI URYU WINS 1990 SALTUS AWARD

The American Numismatic Society (ANS) will present the 1990 J. Sanford Saltus Award to Japanese medallist Keiichi Uryu on March 24, 1990, at the Society's quarters in New York City. The Saltus Award is given for lifetime achievement in medallic art. According to ANS Curator Alan Stahl, the award which was originally limited to American artists, has been given to sculptors from Italy, Finland and Czechoslovakia in the last decade. Keiichi Uryu is the first artist from outside Europe or America to win the prestigious award.

In conjunction with the Saltus presentation, an exhibition entitled *The Japanese Medal* will open at the ANS and remain on display through April, 1990. Selected pieces from the collection of the American Numismatic Society will illustrate the development of medallic art in Japan since its inception in the last century. Works by Mr. Uryu and other contemporary Japanese artists on loan from Japan will round out the display.

The American Numismatic Society is located at Broadway and 155th Street, New York, NY 10032. There is no charge for admittance to *The Japanese Medal* exhibition. For hours, telephone 212 234-3130.

FIDEM 90 CONGRESS & EXHIBITION

The twenty-second biennial congress of FIDEM (Fédération Internationale de la Médaille) will be held from June 13-16, 1990, in Helsinki, Finland. A major part of every FIDEM congress is an exhibition of contemporary medals from around the globe. The 1990 FIDEM exhibition will include eighty-one medals by more than fifty American artists, including John Cook, Geri and William Gould, Marcel Jovine, Mico Kaufman, Kira Od, Marion Roller, Alex Shagin, and Karen Worth. Shown here are "Virginia Woolf" by Leonda Finke and the Albany Medical College medal by Merlin Szösz.

TWO AMERICAN MEDALS AT FIDEM 90

For information on the congress, travel arrangements, and hotel accommodations, contact Dr. Alan Stahl, USA Delegate to FIDEM, American Numismatic Society, Broadway at 155th Street, New York, NY 10032. Be sure to inquire about the Post-Congress Tour through the art and craft centers of Finland.

EUGENE DAUB DESIGNS FIRST AMSA MEDAL

The first limited edition art medal issued by AMSA (American Medallic Sculpture Association) is an exciting, innovative design by California sculptor and medallist Eugene Daub. "Crazy Horse", an 80 x 60 mm cast bronze free-form piece, will be on sale through December, 1991. Each medal will be serially numbered, the molds to be broken at the end of the two year period.

"CRAZY HORSE" FOR AMSA BY EUGENE DAUB

As the first sculptor commissioned by AMSA for its landmark art medal series, Eugene Daub was given complete freedom in designing and sculpting the work. "Crazy Horse" is in the shape of a mustang's head with the ghostly face of the Indian "floating" on the surface of the obverse. The reverse is an alphabet soup, spelling out the Indian's name in a variety of type styles.

The medal is a tribute to the invincibility of the human spirit. According to artist Daub, "Crazy Horse, the legendary American Indian, mystic, holy man, and warrior tried to free his doomed people from the bondage of reservation life. A vision experienced by Crazy Horse as described by Vinson Brown in his book Great Upon the Mountain was the inspiration for my medal."

Eugene Daub, born in 1942, studied at the Pennsylvania Academy of Fine Arts, the Johnson Atelier, and the Frudakis Academy. His career background includes years as staff sculptor at the University Museum in Gainesville, Florida and a stint at the Franklin Mint. He is now a free-lance sculptor whose many commissioned works can be seen in hospitals, churches, and public institutions. Daub has created more than 200 medals, including "Liberty", the Mark Twain centennial, and the unusual "Free Form Torso".

Prices for each "Crazy Horse" medal, including shipping, are $66. to AMSA members and $91. to non-members. Send your check payable to AMSA to: George Cuhaj, POBox 6021, Long Island City, NY 11106.

HOLOCAUST REMEMBRANCE MEDAL ON SALE

World Art Medals of Philadelphia has announced a limited time offering of the Holocaust Remembrance Art Medallion. Only 1000 of these medals were struck to mark the fiftieth anniversary of the onset of Nazi persecution and massacre of European Jews.

The poignant obverse, adapted from a 1967 design by Elizabeth N. Weistrop, is of a mother who kneels to comfort her two children as they are about to be herded onto a cattlecar. Sewn to their garments is the "Star of David" which every Jew was forced to wear. A Nazi soldier stands guard over a line of women and children boarding the train in the background. The simple reverse is of a tree stump sprouting new growth and the word REMEMBER in both Hebrew and English.

World Art Medals has acquired only a few of the Holocaust Remembrance Medallions and offers them at $40, postpaid. The address is POBox 6601, Philadelphia, PA 19149.

CATALOG AVAILABLE FROM J.C. BAUDEY OF LONDON

J.C. Baudey Numismatic Services has recently issued a Sale Catalog of 254 world medals. The London firm offers an interesting assortment for the collector in indexed categories from *Archeology* to *Wellington*. The largest categories are *Architecture* with 14 medals, *Napoleon* with 15, and *Ships & Navigation* with nearly three dozen pieces.

Under *Railways* we found several British locomotive "portraits" and an 1835 Chemin de Fer de Paris - St. Germain by John Jacques Barre. *Photography* yielded Prudhomme's *Jubilee Louis Lumière*, and a liesurely thumbing turned up a few Goetz medals, Putinati's portrait of Antonio Canova, and a medal by Morgan for Venezuela on the centenary of the Battle of Carabobo. The catalog is not illustrated, but descriptions are quite clear.

For a copy of the catalog, please write to J.C. Baudey, 1 The Leys, London N2 OHE, England.

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